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ONE-WAY

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COVER

Walter Heun

A hand-held 200mm Telyt f/4 on the Visoflex II and Leica M 3 captured this action-filled moment from a game between the Chicago Bears vs. the Los Angeles Rams. Film was High Speed Ektachrome, Daylight Type, exposed at f/8 for 1/250th of a second.

◀ INSIDE COVER

Joyce Wilson

Here is a stark picture which seems to symbolize the drama of all big city fires. The story is told with an amazing economy of tone and mass. Grain, although the result of enlarging a small portion of a "grab" shot, actually seems to enhance the smoky mood of the picture. Leica IIIf, 50mm Summicron at f/4, Plus-X developed in Harvey 777.

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The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.

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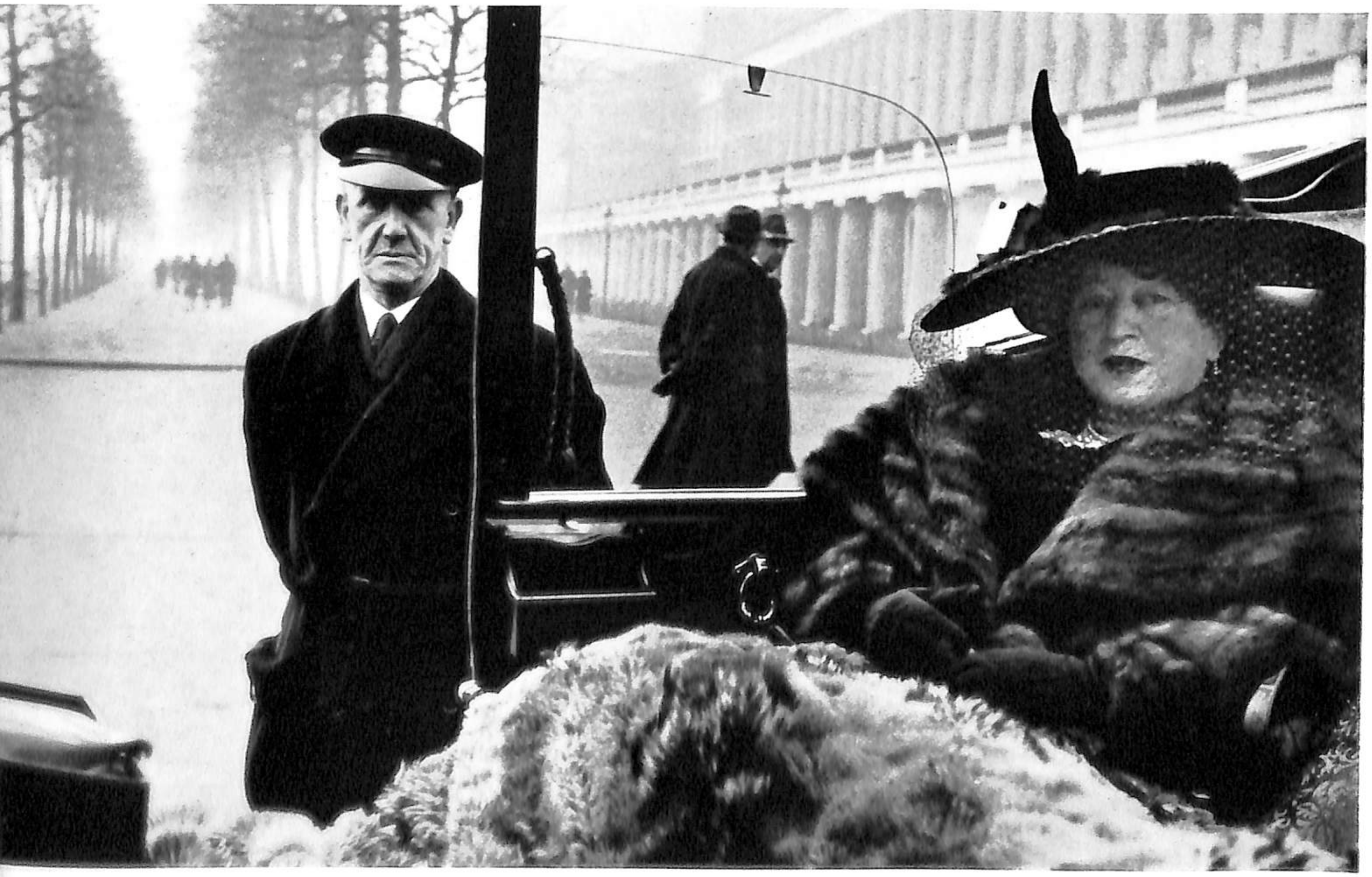
one-man show

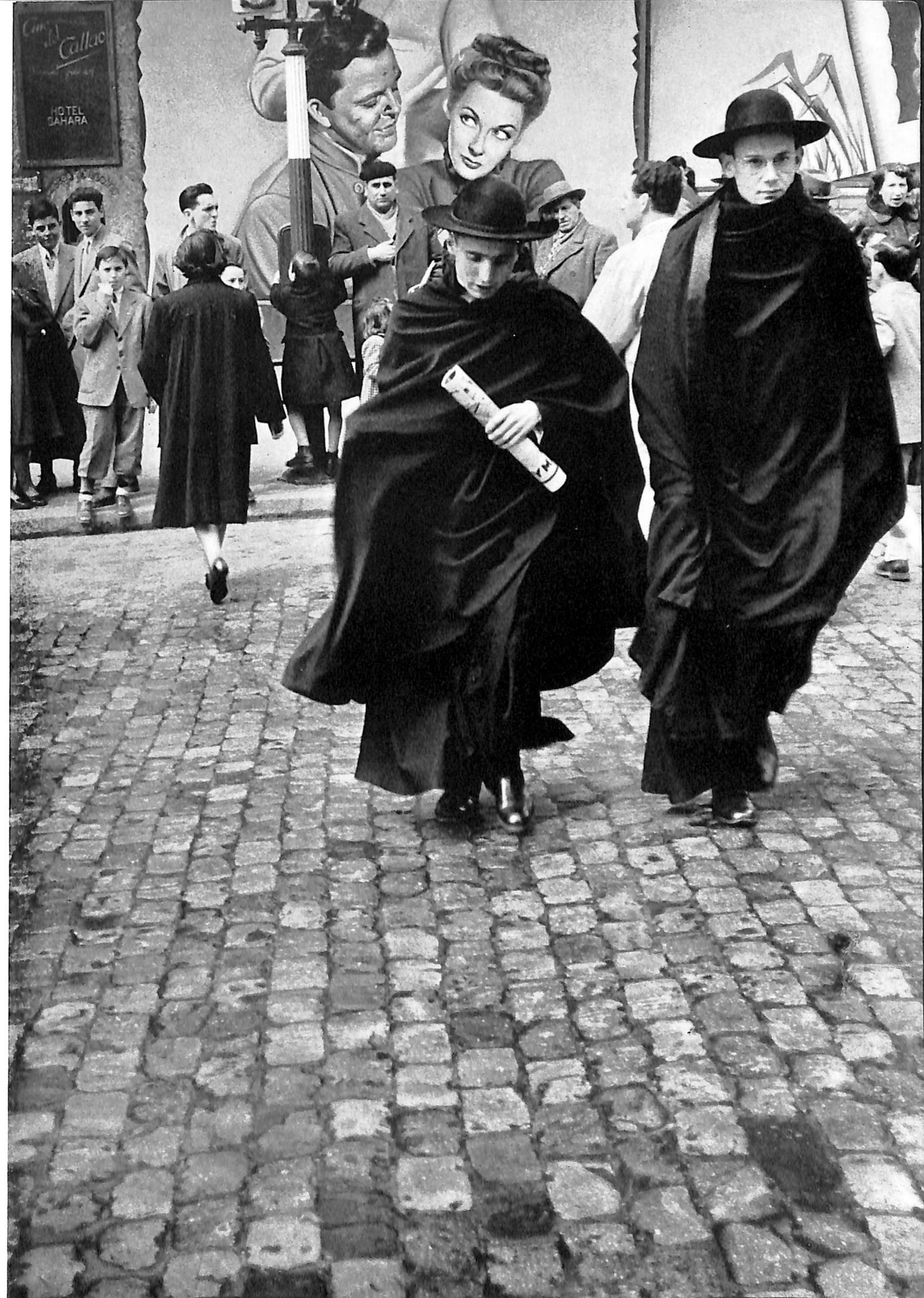
INGE MORATH, photojournalist

The photographs of Inge Morath no longer need an introduction. A one-time photographer's apprentice, she is one of today's most versatile and in-demand photographers. Vienna-born Miss Morath attended the University there and studied Philology at the University of Berlin. She wrote for leading periodicals before becoming interested in photography and working with Henri Cartier-Bresson on many of his picture stories. In 1953 she became a full-fledged member of the Magnum organization.

She explains that an integral part of her philosophy as a photographer is to express something of the poetry in everyday life. In places such as Spain, the Middle East, North Africa, she feels the nostalgia of transition, the slow unfolding of a way of life from the archaic to the new. Rome, Palmyra, Persepolis and Mexico mean life amidst splendors created in another time, the daily mingling of a country with the greatness of its past. She is fascinated, too, by the relation of the individual to his surroundings, the man to his craft, the artist to his art, the child to his simple game. Her credo is recognition and the

In London





In Madrid

expression of it in the moment of its meaning. She fluently blends her gift of expression with an intellectual awareness and understanding of her subject. Her style is vigorous and forthright and one is aware of the interelation of thought with figure, of concept with form.

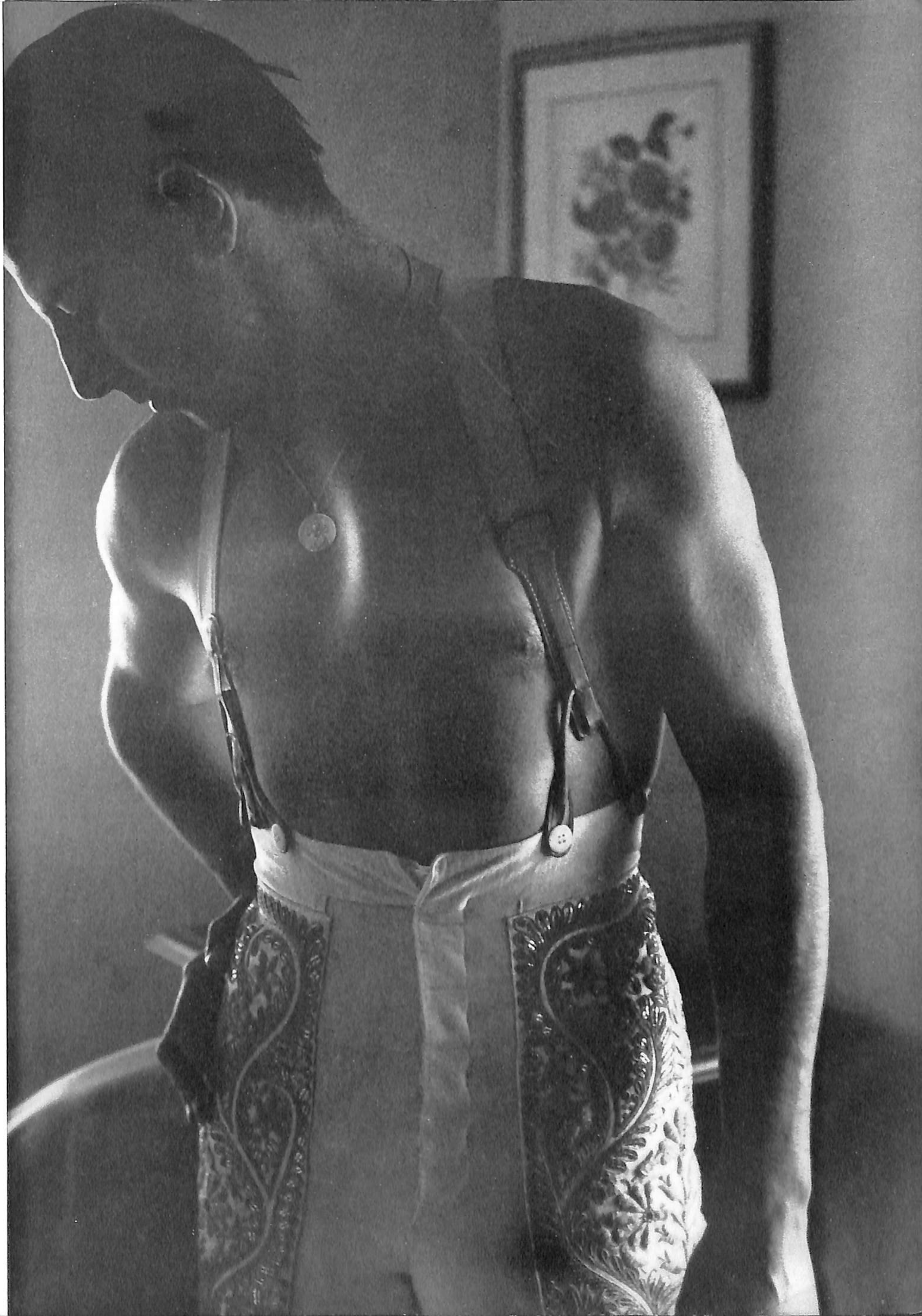
She likes to work in color, but only if she feels it would add to the meaning of the whole, and express something differently than black-and-white could.

Miss Morath's many books include *De la Perse, a l'Iran, Venice Observed, Fiesta in Pamplona*. A book on Tunisia is to be published momentarily with a text by Claude Roy. With Yul Brynner she recently completed a CBS-sponsored tour of Middle East refugee camps, pictures of which will appear as a McGraw-Hill book this November.

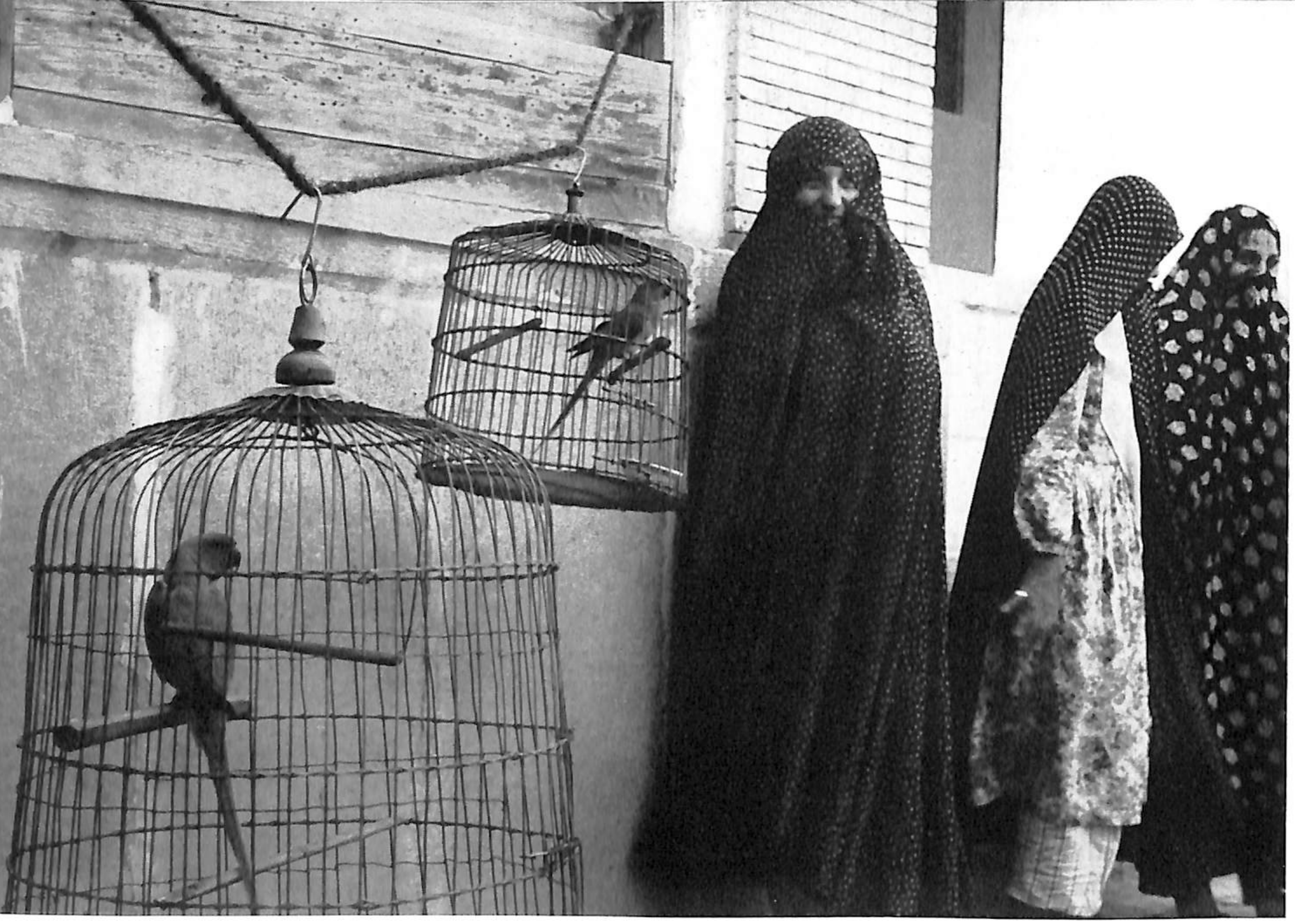
Widely-traveled, she has focused her Leicas on a variety of ways-of-life. And while so many of today's photographers seem to see only the cheerless condition, seem bent on capturing the latent gloom, one senses in Miss Morath's work an innate optimism and a feeling for the essential joy of reality.

Picasso's Sister

Andre Malraux

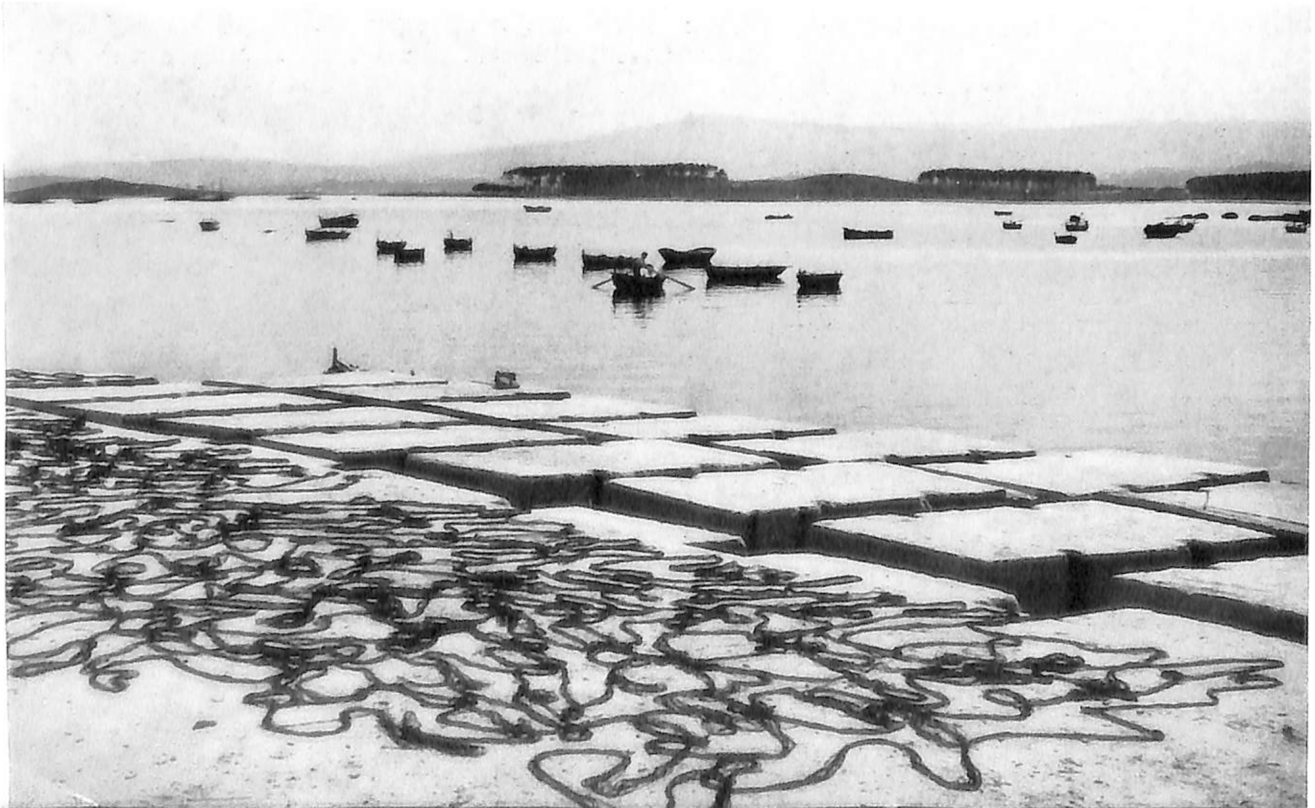


Ordonez, Before The Corrida



In Chiraz, Iran

Cote Basque, Near Vigo, Spain



Artisan In Cham, Iran

new products

ALTHOUGH THIS NEW EQUIPMENT WAS INTRODUCED AT THE SEPTEMBER PHOTOKINA, SOME ITEMS WILL NOT BE AVAILABLE IN THE U. S. UNTIL EARLY IN 1961

Leicina 8S

The months-long speculative buzz about a Leitz movie camera, which preceded the 1960 Photokina turned to a roar of delighted approval when the automatic, 8mm Leicina 8S (say "lie-keena") made its bow. And no wonder! It is the first time in history that home movie makers have available a Leica-quality 8mm camera.

this newest Leitz wunderkind offers:

- Automatic electric-eye aperture control for films from 6-400ASA, plus manual control when wanted for creative photography.
- Flicker-free and parallax-free, through-the-lens reflex framing; finder eye-piece adjusts to individual eyesight.
- Footage indicator and aperture visible in finder.
- Automatic, penlight-cell-powered, electric-drive film transport.
- Specially-designed 15mm Dygon f/2 fixed-focus lens and 9mm Dygon f/2 semi-wideangle lens focusing down to 10 inches for extreme close-ups.
- Single-frame exposure as well as normal 16fps speed.
- Power back-up to 5 seconds for lap dissolves.
- Permanently-attached, foldaway hand-grip; folded grip protects release trigger from accidental pressure.
- Forehead brace, adjustable for right or left eye use to insure steady pictures.
- Gold-plated electrical contacts for life-long reliability.
- Carrying strap marked for distance serves as ruler for critical close-ups.
- Uses inexpensive double-8mm film rolls; easy loading.
- Compact – only 7¾ x 3¼ x 2⅛ inches, 37½ oz.

It is a heady experience to examine a home movie camera made to the standards of Leitz microscopes and the Leica – and the Leicina 8S meets them proudly.

Take the reflex viewing and focusing systems, for instance. For most normal distance shooting, focusing is unnecessary – thanks to the depth of field of the lenses used for 8mm photography. But, when you shoot critical close-ups, focusing becomes more important as depth of field diminishes. In this situation, you can quickly check sharpness in the viewfinder image.

And, as you shoot, you are in constant control as you watch the flicker-free finder image which shows exactly what will register on the film frame. In the finder window you can also see the indicators which show exactly how much footage is left to expose, and the aperture at which the built-in electric eye has set the diaphragm.

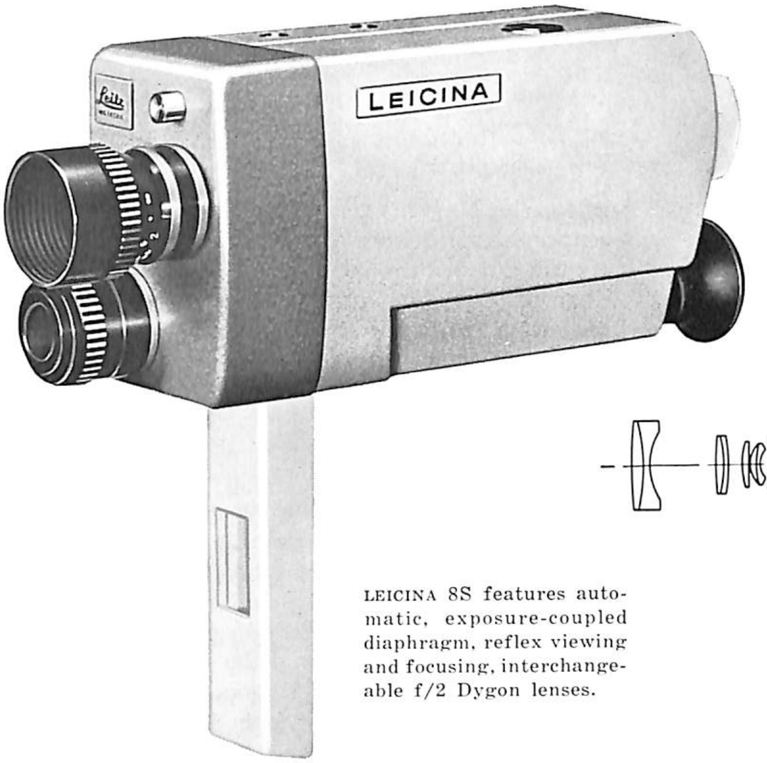
automatic diaphragm control

To reduce the technical burden of movie-making still closer to the vanishing point, the Leicina 8S features a completely automatic point-and-shoot electric eye diaphragm control. This sets the diaphragm to the precise aperture needed for the light conditions with any film, black-and-white or color, and with any exposure index from 6 to 400. Exposures remain even, although light levels change, because the diaphragm constantly changes with light-level, as when a cloud drifts across the face of the sun.

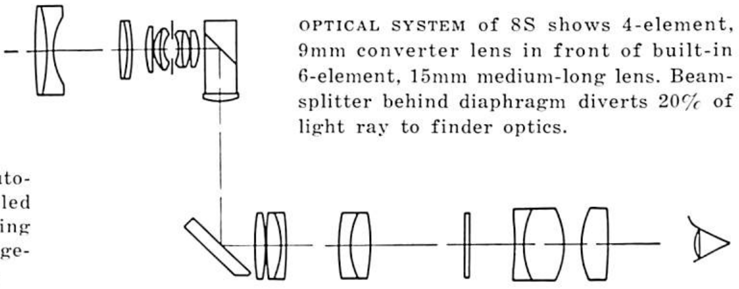
But you do not sacrifice creative control of exposure for the luxury of the automatic diaphragm. To make a deliberate over- or under-exposure, you merely grasp the exposure meter collar and rotate it in the direction in which you want to move the diaphragm pointer needle which is visible in the viewfinder window. And you can do this without ever removing your eye from the viewfinder eye-piece! With your special-effect footage finished, merely turn the meter flange until you feel a firm click-stop and your diaphragm is back to normal operation again.

The acceptance angle of the Leicina's meter is 26°, which has been determined as best for overall performance. To insure accuracy, a positive lens is used as an initial receptor, rather than the usual honeycomb and baffle.

The meter is a part of a diaphragm control system employing the *photo-resistive* method of control. This supplies much more electrical current and permits a more rugged diaphragm mechanism than would the conventional use of the tiny current gen-



LEICINA 8S features automatic, exposure-coupled diaphragm, reflex viewing and focusing, interchangeable f/2 Dygon lenses.



OPTICAL SYSTEM of 8S shows 4-element, 9mm converter lens in front of built-in 6-element, 15mm medium-long lens. Beam-splitter behind diaphragm diverts 20% of light ray to finder optics.

erated by a photocell alone. In the photo-resistive method, electrical power needed to operate the diaphragm mechanism comes from a separate battery, and a photo-resistive cell acts as a variable resistance to control the amount of current flowing to the diaphragm control coils. The more light, the lower the cell's resistance, and the greater the current reaching the coils, which causes the diaphragm to close down. In low light, the reverse is true. A tiny mercury cell, available everywhere, and with a normal working life of two years in the Leicina, supplies the needed current for the diaphragm mechanism.

Another remarkable feature of the Leicina's electric eye is the provision for 2X and 4X filters which is built into it. When using filters which require either of these factors, you merely set the indicator on the meter collar opposite the appropriate factor marked on the front of the camera.

unique meter feature

Experienced photographers know that an automatic exposure control system can't be accurate in every conceivable lighting situation (although the Leicina's is right on the button for the great majority of them). So, Leitz engineers have provided for *controlled automation*, a concept which permits you, cinematographically speaking, to eat your cake and have it, too. For it permits you to make selective adjustments while still enjoying exposure automation.

Suppose you are filming a sports event, for instance, from a seat in a shaded grandstand. The field below is bright with sunlight. Unless you happen to be very close to the field, any automated-diaphragm camera meter will overexpose the playing field area because its field of view will include, in arriving at its aperture selection, the large, shadowed foreground created by the grandstand.

To read the sunlit exposure correctly you must walk to a spot where the grandstand shade does not affect the meter. Once you have a proper aperture reading from this spot, you can go back to your seat and set it manually on the camera. *But what if the lighting conditions on the field change while the action is in progress?* With an ordinary automatic camera you could either make a guess at the new exposure and reset the diaphragm or you could thread your way to the edge of the stands once again for another reading and possibly miss some vital sequence. But the Leicina, once it has been set for *any* field condition, is automatically set for all field conditions; as the scene brightens or darkens, the system responds adjusting the diaphragm accordingly.

electric drive

The Leicina's electric motor puts an end to the annoyance of spring-rundown which can kill an important once-in-a-lifetime sequence. It is a supremely reliable and accurate motor approximately twice as efficient as any other of similar size and weight.

An accurate, powerful camera motor is vital to steadiness and screen quality in motion pictures. And so the exceptional motor of the Leicina is reflected in the outstanding screen quality of the movies it makes. Precise 16 frames-per-second speed, and uniform spacing between successive frames produce a surpassing steadiness in the screen image; a lack of this precision could result in eye-wearying jumpiness in the image.

Power for the Leicina's motor is provided by four standard penlight-sized "A" cells. Their storage life is from 12 to 15 months and one set provides power to exposure at least 15 standard 25-foot rolls of double-eight film.

An easy-to-read galvanometer needle is built into the film compartment to help you check battery condition. You can't miss seeing this indicator whenever you change films. As you press the motor trigger to feed film through the film gate in loading a new roll, the indicator needle is actuated. If it points at the red field of the indicator, the battery power is too low to finish even one roll of film. When this happens, you simply replace the batteries, which are standard and available everywhere. When the needle points to the white field, there is enough power left to expose at least one roll of film.

steady as she goes

No matter how precise the Leicina's motor and gears, the photographer himself must hold the camera steady while shooting. So, Leitz designers have provided an ingenious forehead brace and fold-away handle for the Leicina which ends wobbly pictures.

The forehead support-bar swings into one of two positions so that either the right or left eye can be used with equal ease. The hand-grip houses a release trigger which is protected from accidental pressure when the handle is folded up and the camera is not in use. With the Leicina braced against your forehead, your right hand grasping the hand-grip and your left pressing down from the top of the camera or vice versa, the three-point support provided prevents jiggly pictures.

The construction of the Leicina adds another professional touch to home movies by making hand-held "panning" a very smooth operation. The hand-grip position, forehead brace and manner of holding the Leicina make it simple to pivot the camera slowly without jarring or irregular motion.

time-telescope

In addition to its normal running speed of 16 fps, the Leicina S also offers single frame exposures, opening the way to endlessly fascinating time-lapse photography. The effect of exposing a single frame at regular intervals during extremely slow action (like the opening of a rose or the growth of a vine) produces what might be called a "time-telescope" effect when the finished film is projected at normal speed. Flowers open in seconds; vines mature in minutes.

Combined with the Leicina's parallax-free framing, reflex focusing and its ability to focus to 10 inches, the single-frame, time-lapse technique can produce breath-taking movies of natural miracles that the unaided eye could never otherwise witness.

The single-frame exposure feature (again, combined with reflex viewing and close-focusing) also permits tilting and animation effects that are limited only by your own imagination.

professional transitions

Built into the Leicina is a feature that goes a long way, all by itself, toward adding professional polish to home movies. This is the ability to back up about 5 seconds worth of exposed film. This in turn, permits what is called lap-dissolve, produced by superimposing a fade-out and fade-in of equal length.

The Leicina 8S comes with lenses providing two focal lengths — the 9mm Dygon f/2 for standard use and the medium-long 15mm Dygon f/2. These represent a break with the convention which dictates 12.5mm or 13mm as "normal" for an 8mm frame. Leitz designers feel that in very many situations, especially indoors, the wider angle of the 9mm focal length is more desirable; in outdoor situations, the extra "reach" of the 15mm lens is welcome. The 15mm lens, whose elements are within the Leicina's housing, is a fixed-focus objective. The 9mm Dygon converter, on or off in a moment, attaches to a bayonet-mount collar in front of the 15mm lens, changing it to a focusing-mount lens system for standard picture-making. The 9mm lens focuses as close as 10 inches.

At either focal length and all apertures, the Dygon produces razor-sharp images from corner to corner. And the unique optical design makes possible other focal-length converters ranging from extreme wide-angle to telephoto.

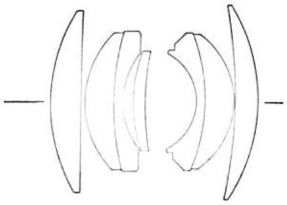
Other quality engineering touches on the Leicina include gold-plated electrical switch contacts for life-long trouble free operation, and a carrying strap with distance markings on it as a focus check for close work.

Price of the Leicina 8S, complete with 9mm and 15mm Dygon f/2 lenses is in the $250.00 range.

Leicina 8V

Also shown in prototype, but not to become available until mid-1961, was the Leicina 8V with zoom lens. The 8V features an f/1.8 Variogon lens, developed jointly by Leitz and Schneider, with zoom range from 8 to 48mm — an unprecedented 6-to-1 zoom ratio. The 8V will offer frame speeds of 16, 24, and 32fps as well as single-frame exposures. A detailed report on the zoom-model Leicina will appear in a later issue.

35mm Summilux f/1.4



Another piece of good news from the Photokina was the unveiling of the world's fastest wide-angle lens – the 35mm Summilux f/1.4. It is a seven-element, five-group, double Gauss-type lens, air-spaced in front and rear components.

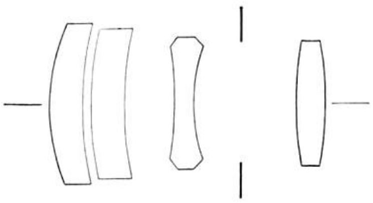
Basically, the 35mm Summilux is similar to its companion 50mm version, and is principally made up of Lanthanum rare-earth glasses, many of which were developed in Leitz' own glass research lab. These contain no radioactive thorium.

The new, superfast 35mm lens shows no vignetting even at f/1.4, thanks to unusually large front and rear lenses which increase light transmission and distribute light evenly over the film area. It also boasts unusually excellent color correction, resolving power and contrast at all apertures. Definition at f/1.4 is equal to that of the 50mm Summilux at the same aperture; at f/4, its optimum aperture, the new 35mm lens is rivaled only by the 35mm Summicron f/2.

The new lens will be available in parallel focusing, bayonet mounts for the Leica M 2 and M 3, the latter with integral viewfinder attachment.

Price of the 35mm Summilux in M 2 mount is $267.00; the M 3 model, with integral viewfinder attachment, is $297.00.

135mm Elmar f/4 lens



A newly-computed lens – the 135mm Elmar f/4 – shared the spotlight with other items at the Leitz booth this year. It will replace the former 135mm Hektor f/4.5, for many years a familiar long-focus objective to Leica owners.

The new Elmar is a triplet derivative with front components separated into two individual lenses. Highly refractive Lanthanum optical glasses used in the new design make possible the increase in speed as well as improved correction and contrast.

The 135mm Elmar f/4 has a minimum aperture of f/22; the iris clicks in at both full and half stops. It accepts Leitz E39 (42mm) filters and has an angle of view of 18°.

Like the Hektor f/4.5, the new 135mm Elmar lens unit is removable. It can be used in short focusing mount on the Visoflex I or II (with OUBIO adapter on the latter). On the Visoflex II only, it can be used with Adapter Tube OTSRO and Universal Focusing Mount OTZFO. With an appropriate Bellows, the lens unit alone can be used on either model of the Visoflex.

Price of the new 135mm lens in long mount, either screw-type or bayonet, is $150.00; in short mount it is $129.00.

"C" cells power Hobby F30

A new member joined the family of Braun Hobby electronic flash units at the Max Braun booth this year. This is the "Pocket-Pak" F 30, powered by four small (size "C") dry batteries, and a brother-unit to the famous "Pocket-Pak" F 60.

ideal amateur unit

The F 30 was designed with the casual user of electronic flash in mind. It is similar to the F 60 in appearance and performance, but unlike wet-cell or nickel-cadmium-powered units, its dry-cell power source requires no maintenance whatsoever. Yet four small batteries provide up to 120 pictures per set and are easy and inexpensive to replace when exhausted.

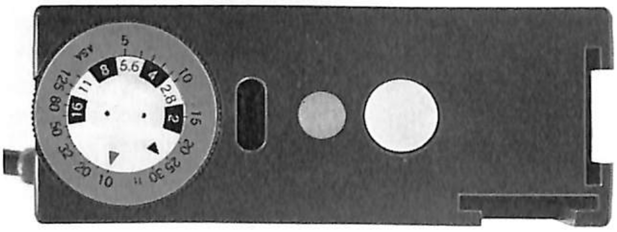
Four high-performance Pertrix 235 cells are provided with each F 30, and replacements are available through Franchised Leica Dealers. At this time, no domestic dry cells offer performance in the F 30 equal to that of the Pertrix batteries. However, American-made equivalent batteries are in preparation and should be available soon. In emergencies, four Ray-O-Vac #110-LP or Burgess #120 can be substituted for the Pertrix 235's, and will produce about 60 flashes with a 9-12 second recycle time before exhaustion. Be sure to get the proper number battery, however.

All the performance qualities which have made the nickel-cadmium model F 60 famous are retained in the new model. And in the design of the monitoring circuit, it is even one-up on the original "Pocket-Pak." One transistor, that is. For designers have added a transistor and a neon stabilizer to the famous watchdog circuit to further reduce electrical leakage and to insure constant light output despite gradual exhaustion of the battery power. Like the monitor circut of the F 60, that of the F 30 shuts off power drain of the batteries as soon as the capacitors are fully charged, even though the unit is switched on. As slight leakage occurs the monitor circuit switches the power back on for a fraction of a second – just long enough to recharge the capacitor – and then cuts it off again.

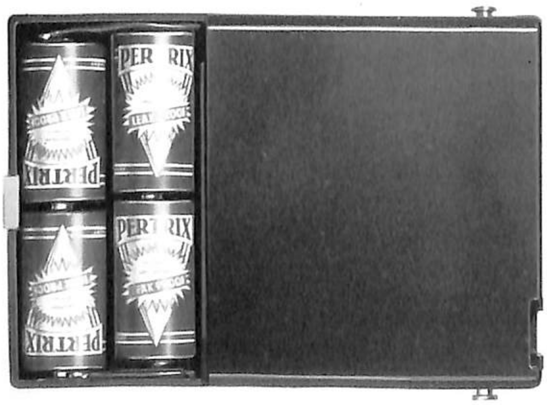
famous performance

The daylight-balanced color temperature, high guide numbers, small power pack, 10 second recycle time and 3-oz. flash head which have made the F 60 "Pocket-Pak" so popular are retained in the new F 30. The 65° beam angle of the flash head provides hot-spot-free coverage even for 35mm wide-angle lenses.

POWER PACK of F 30, like that of its companion unit the F 60, slips easily and unobtrusively into an inside jacket pocket.



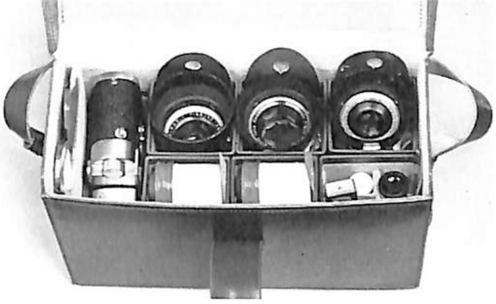
GUIDE NUMBER calculator shows aperture to use when set for Exposure Index of film in camera. The Kodachrome guide is 35.



F 30's POWER comes from four easily replaced "C"-size dry cells.

The height and width of the F 30's power pack are only ¼-inch more than those of the F 60, despite the space needed for dry cells. Its weight, complete with flash head and batteries, is a mere 27½ ounces. Tough, shock-resistant Polystyrol in charcoal gray is used to make the handsome yet inconspicuous housings for both power pack and flash head.

The F 30 is priced at $64.30 complete with 4 Pertrix 235 batteries; camera connecting cord is extra.



NEW CASE features removable "boxes," each designed to hold a specific item of Leica equipment. Two inserts hold spare film.

the "Original Benser" combination case

New and dynamic is the interesting "Original Benser" Universal Combination Camera Case, shown for the first time at the Photokina. Originally designed by Ludwig Friedel, instructor in the Leica School in Wetzlar (and also a well-known free lance photographer), it was adopted, further developed and used by the famous "professional amateur" photographer, lecturer, and author, Walter Benser, whose name it bears. Due to the lack of production facilities, this new case is not made by Ernst Leitz, G. m. b H., Wetzlar, but by another reliable firm.

What sets it apart from other universal carrying cases are its speed of use and the convenience it offers in the field. These result from the use of individual, custom-designed box-type inserts, each of which is instantly removable from the basic case and interchangeable with a wide selection of additional "boxes" designed to accommodate specific pieces of Leica equipment – camera body, lenses, filters, and so on. The individual "boxes" are designed so that the lens, with lens hood in place and less rear cap, is flush with the top of the "box" and accessible for immediate use. This is accomplished by adjusting the depth of each individual insert to fit a specific lens and lens-hood combination. They are foam rubber-cushioned at the bottom so that the exposed rear end of the lens is well protected. *While initial inserts available are only for M-type Leica cameras with the more basic lenses, (such as the 21mm or 35mm, 50mm and 90mm or 135mm) a wider selection of inserts will be made available shortly to fit the custom requirements of any Leica owner.*

In addition to the "boxes" for camera body and lenses, there is a special holder which accepts up to six Leitz filters, keeping each in place gently and firmly with elastic webbing, ready for easy removal.

There are also specially-designed inserts for holding 35mm film, either in its metal cannister or foil and/or cardboard tube. Each film insert will hold either four rolls of 35mm when in a metal cannister or cardboard tube, or five when merely wrapped in foil. When the insert is lifted by its leather tab, the film is released from the bottom by a touch of a finger, a roll at a time. The next roll falls into the "firing" position by gravity feed. Four small holes on the front panel of the film insert permit you to see the color of the metal film cannister cap or label for easy identification.

Long forethought and extensive field testing by "pros" are evident in the efficient use of available space in the individual lens "boxes." Those for the long lenses are entirely filled by the lens; however, those for normal and short focus lenses have lower compartments, which can be used for additional short lenses, accessory viewfinders, polarizing filters and many other small items.

An elastic web strap across the inside lid of the basic case can hold instruction booklets, flash factor cards, film mailers or any other printed material which photographers find useful in the field.

An interesting touch in the design of the individual "box" inserts is the buttonhole in the leather tab at the top of each insert. This enables the user actually to hang the inserts on jacket buttons, etc., for even faster availability.

The "Original Benser" Universal case can be used very easily without having to remove it from your shoulder. The lid strap of the basic case fastens at the top instead of the side, which makes it immediately accessible; the lid flaps opens away from the body, giving immediate access to the equipment. The case is made of superbly finished top-quality leather and the inserts are covered with a durable plastic material, lined with soft-napped, chamois-type cloth; the bottom of each insert has a soft, sponge rubber cushion.

The "Original Benser" case is definitely necessary for the photographer, pro or amateur who wants to have a versatile outfit with him always, yet be able to work quickly during fast-moving action. The new case should be available from Franchised Leica Dealers in early December. The price of the basic case with a complete set of basic inserts will be $49.50.

other equipment

Also shown, but not available for delivery in the United States at this time were a new Bellows Focusing Unit for the Visoflex II and two improved models of the Pradovit projector.

Full details about these items will appear in a later issue of Leica Photography.

what is a good photograph? / *Jacob Deschin*

individuality, not rules, is the key

"A MOMENT of significant relationship between two individuals" provided Carroll Seghers II not with a snapshot, but with this delightful picture which reflects his strong, personal viewpoint.

Too many amateur photographers today seem bound by rigid and obsolescent "rules" set up by their predecessors several generations ago. Actually, it is principles and not rules which determine the worth of a photograph. So, because we feel that many hobby photographers are groping in their search for improvement, we have asked "Jack" Deschin, Camera Editor of the New York Times, columnist, author, and one of photography's most articulate critics, to examine a very basic question. . . . Ed.

Assuming a "good" audience, one capable of appreciating the result, it is possible to make the broad assertion that a good photograph is one that holds the observer's attention well beyond the first glance. If that seems like oversimplification, then one may add that such a photograph has the power to suggest more than it shows, to involve the observer's emotions and thoughts, and to impress with the impact of revelation.

A casual snapshot occasionally achieves this quality by accident, and a salon pictorial hardly ever does, though it could. The effect is seen most frequently these days in photo-journalism, where, on the whole, the best contemporary work is found. Fashion and industrial photographers have turned in work on this creative level, and "serious" amateurs often come up with genuinely moving achievements.

The good photograph is not limited to particular areas of activity. It has nothing to do with subject matter as such. Judges on juries sometimes object to evaluating different subject categories in competition for one set of awards. How can you compare a portrait, they say, with a street scene, and so on? You don't compare – or shouldn't; you react – in terms of communicative values.

How much and how convincingly has the photographer told us about the subject, any subject; how well has he succeeded in showing us something we had never seen or known before – about human beings, about the personality of a street? To what degree has he intrigued or deserved our participation in the visual experience that inspired him to take the picture in the first place? Will the picture stand up to a long, absorbing look, and lure us back to it, again and again?

The good photograph is the imaginative and thoughtful, perhaps inventive record of a real experience honestly portrayed by an individual of sensibility and perception anxious to express himself about the world he lives in. It is original, not necessarily in subject or treatment, but in the manner or the mood of seeing. Because of the particular way in which the photographer looks at and responds to material that interests him, his picture has a newness about it, a fresh interpretation of what might even be a hackneyed theme. The picture is good because the photographer has made a discovery of some kind and now shares his "find" with anyone who cares to examine the result.

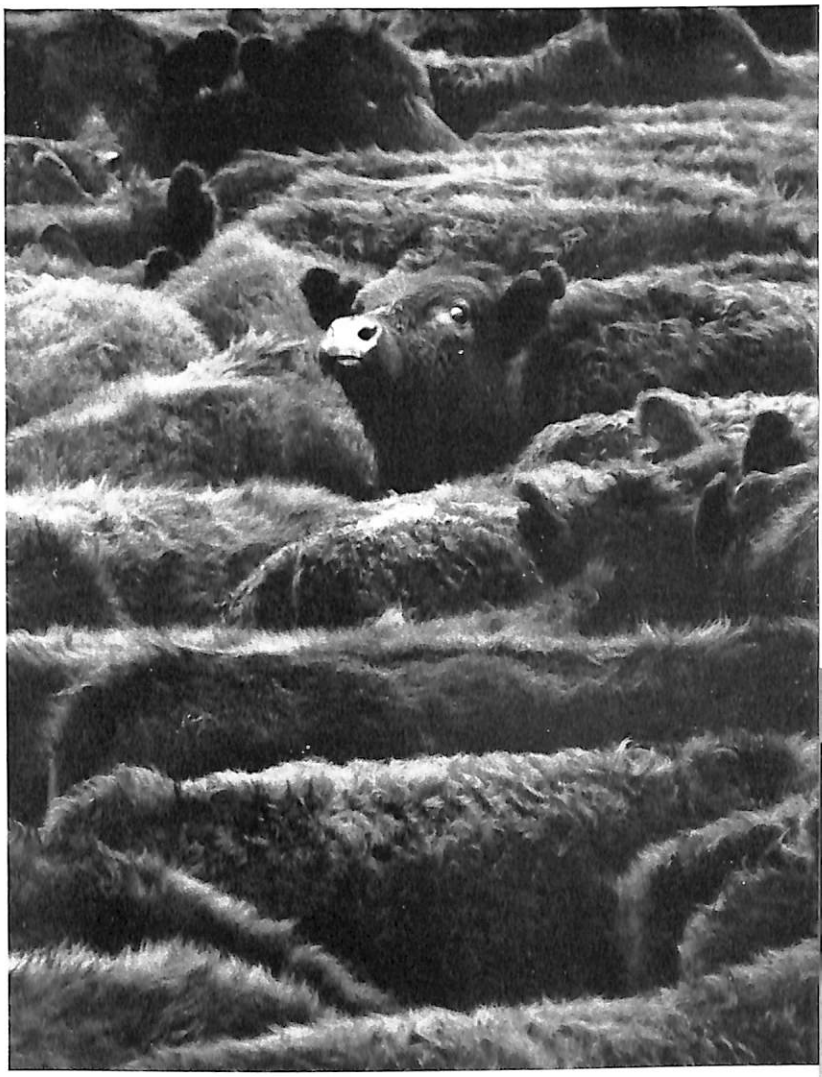
The picture is good, too, because the photographer is good, confident in his own capacity to say what he thinks and feels about anything, relying on himself alone to make his statement in his own way. He is not an imitator, copying verbatim the work of others, but an independent observer; he alone saw this or that detail or special elegance or other characteristic in the subject; he alone, drawing on his own potential as human being and photographer, has succeeded in lifting the veil from the obvious to show something extraordinary about the familiar.

How does one achieve such an approach? By attitude, naturally, the cultivation of attentiveness, alert interest in our surroundings, a curiosity about everything, sympathetic involvement, and the ability to turn to pictorial account the slightest detail and incident in the facade of ordinary living.

One looks about and is struck by something, somehow. A gesture, a moment of significant relationship between two individuals, a quality of illumination, a sudden change in facial expression, an unexpected stir in a situation.

There is no formula to lead the photographer to good pictures; no how-to for certain success. The photographer is strictly on his own, and the sooner he realizes this and the vast opportunities it offers, the better for him and for photography.

To be sure, success formulas can be had for the taking – they can be spotted everywhere in the work of hack photographers. But the price is a high one, no less than the sacrifice of individuality, and the barter of personal expression for the ready-to-wear ideas of popular acceptability. The photographer may sign his name to the product of his camera, but the work will remain anonymous nevertheless, one with many others who are doing the same thing. He himself contributes nothing.



RENEE BURRI'S photo from a story on a cattle ranch is valid both as a good transitionary shot in a series and as a symbol of the struggle of the individual lost in a faceless society. Thus, the picture is more than just a literal record of a scene.

The question of technique is brought up in this connection more often than it should be. You learn the medium, of course, and that is that. Without a mastery of it, the language in which you express yourself, you can only mumble what you have to say. But one should neither lean on technique nor abuse it. Exploit it for what it can do for you, but don't misuse it in the name of creativity to cloak your technical ineptness.

There is no such thing as "poor technique" where a good picture is the result, only the appropriate technique, the means at hand to make the statement clear and effective.

What is a good photograph? In a word, a memorable image, evoked by the magic of personality intensely responsive to life and its manifold aspects, moods, surprises, and unsuspected meanings.

Telyt close-ups? here's how! / George Spelvin

simple extension tubes do the trick

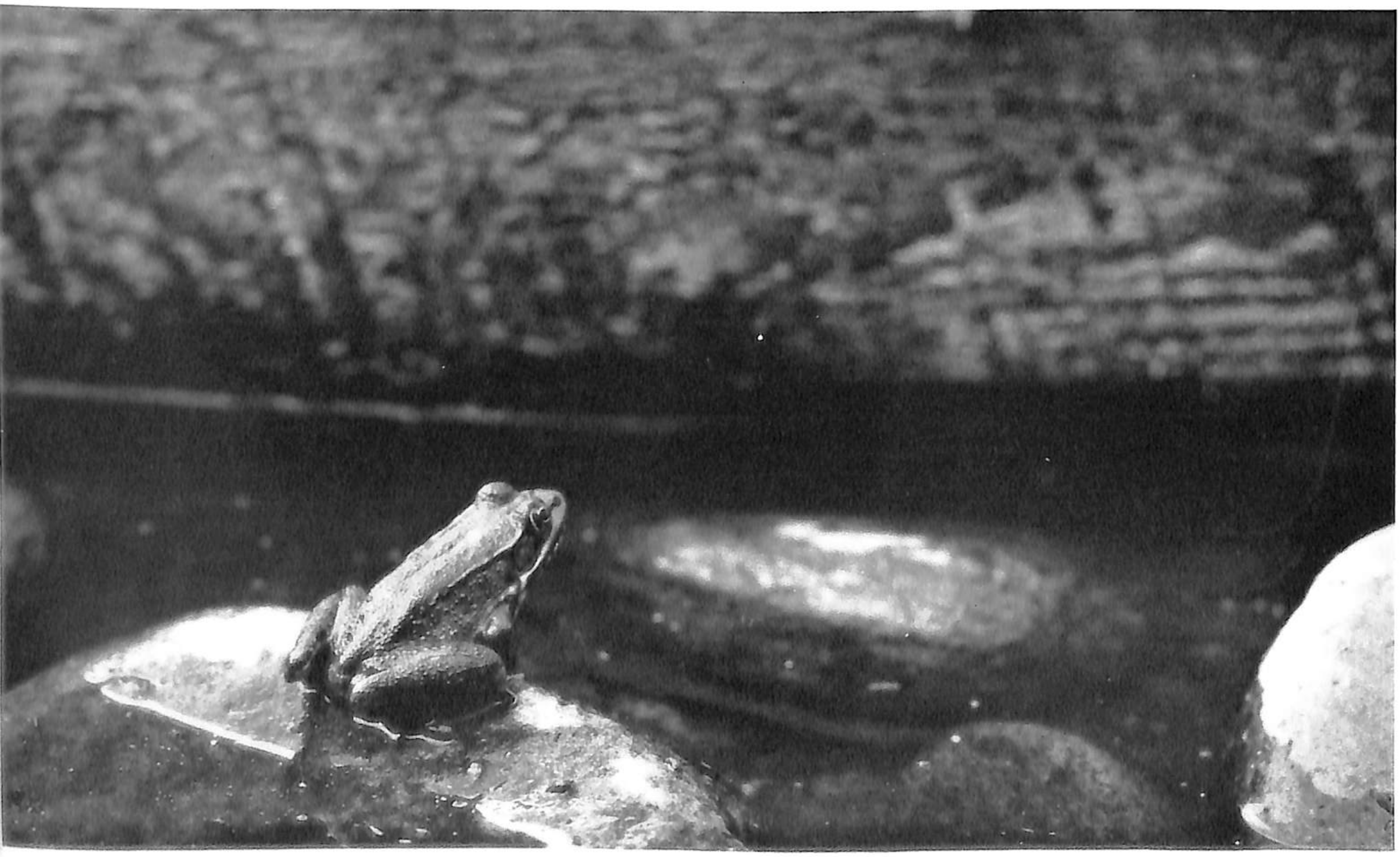
One of the least-used talents of the Telyt telephotos is their ability to make close-ups. Yes, close-ups! Because these big guns excel at making detail shots of distant subjects, many photographers don't realize that these lenses (especially the new 200mm Telyt f/4) are valuable tools for close-up work as well. And the only extra equipment needed is one or more simple, inexpensive extension tubes.

There is a specially-designed 15mm Extension Tube (#14,020) for the Telyts, but a number of other general-purpose Leitz tubes will also work. Or, the general-purpose tubes can be added to the special one to increase the extension.

Users of the Visoflex II have another special Extension Tube available for use with the Telyts. This is the OUFRO (#16,469) and it is placed between the Visoflex and the OUBIO (#16,466) adapter into which the lenses are threaded. The OUFRO adds about 10mm extension and, used with the 200mm lens, gives a close-focusing range of from about 14½ feet to 6½ feet. The range with the 400mm Telyt is from about 55¾ feet to about 19¾ feet.

General purpose extension tubes can, of course, be added to the OUFRO-OUBIO combination by putting them between the lens and the OUBIO. This permits still closer focusing.

Fig. 1. WORKING DISTANCE of about four feet offered by 200mm Telyt with two 15mm extension tubes made this shot possible.



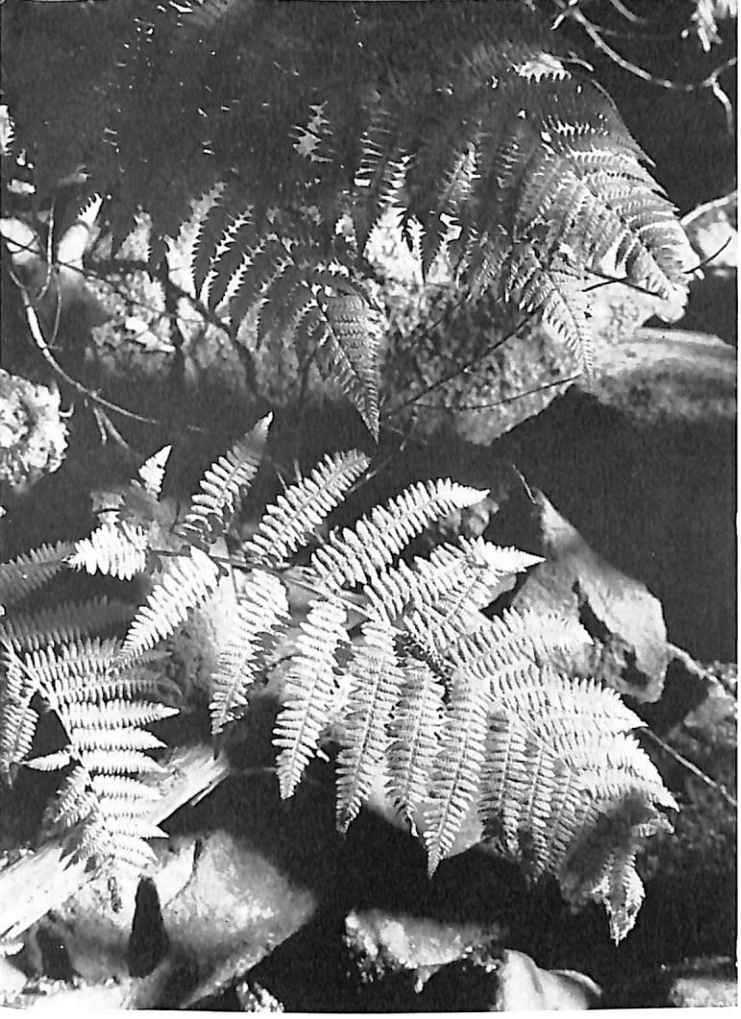


Fig. 2. ROCK LEDGE, inaccessible closer than 10 feet, held these ferns. The 200mm with one 15mm extension tube got the shot.

why telephoto close-ups?

But why use a telephoto to do close-up work when shorter lenses will focus more closely in their normal mounts than the Telyts, even when used with three 15mm extension tubes? There are several advantages to using long lenses for this kind of work:

1. Greater working distance between lens and subject to achieve a given image size on the negative. This can make the difference between getting and missing the picture when you can't get close to the subject. When working with artificial light, it provides more room for light placement between lens and subject.
2. Visible depth of field, since the Telyts are used with the Visoflex.
3. Simple, sturdy and inexpensive extension tubes are the only accessory needed.

quick shift

Many times while working in the field with a telephoto you will find that a nearby "target of opportunity" suddenly appears. A bee lights on a flower, for instance, while you are busy framing a distant landscape. In a situation like this, you could, of course, switch to a shorter lens. Or, if you are a true man-of-the-photographic world, you could grab that second camera which you had already fitted with a lens set for close-up work.

RANGE OF FOCUS USING 15MM EXTENSION TUBE #14,020

	200mm approximate focusing range		400mm approximate focusing range	
tubes	mount at ∞	mount at 10 feet	mount at ∞	mount at 25 feet
1	10′	5′ 10″	38′ 6″	16′ 4″
2	5′ 10″	4′ 5″	20′ 6″	12′ 8″
3	4′ 5″	3′ 9″	14′ 9″	10′ 9″

But have you ever tried to sneak up on a skittish insect for a close-up with a short-focus lens? You find that you have to move in so close, that the quarry almost invariably leaves for parts unknown.

On the other hand, you can screw one or two extension tubes in between the Telyt and the Visoflex almost in the time that it takes to tell about it. And, most important, you can get an arresting close-up from several feet away without scaring the subject. The picture of the frog (Fig. 1) was shot in between landscape pictures in just this way. The photographer merely swung his camera (after adding extension tubes) around on the ball-joint tripod head without even changing camera position to picture this batrachian idyll.

In other situations, the longer reach of the telephotos gets close-ups of subjects which are physically unapproachable and which could not be photographed close-up at all with shorter focus lenses. The fern, (Fig. 2), and water lilly (Fig. 3) are typical of such a subject. The water lilly was only a few yards from shore, yet too far away to fill the frame when using a short-focus lens and too close to come within the normal minimum focus of the Telyt 400 which made the picture. The answer in this case was to use a single 15mm extension tube, which brought the focusing range down to almost 16 feet.

exposure increase

Should you increase exposure when making Telyt close-ups with extension tubes? It will not be necessary as often when using the Telyts, since their long focal length produces a larger image at a given lens-to-subject distance than would a shorter lens. But an exposure increase will be needed in some cases, so it is best to check out the factor when in doubt.

Fortunately, the exposure increase is figured with a very simple formula: $T = D^2 \div F^2$ in which D is the distance from lens to film plane and F the focal length of the lens. T is the increase in exposure, or *exposure factor* by which the basic exposure is multiplied.

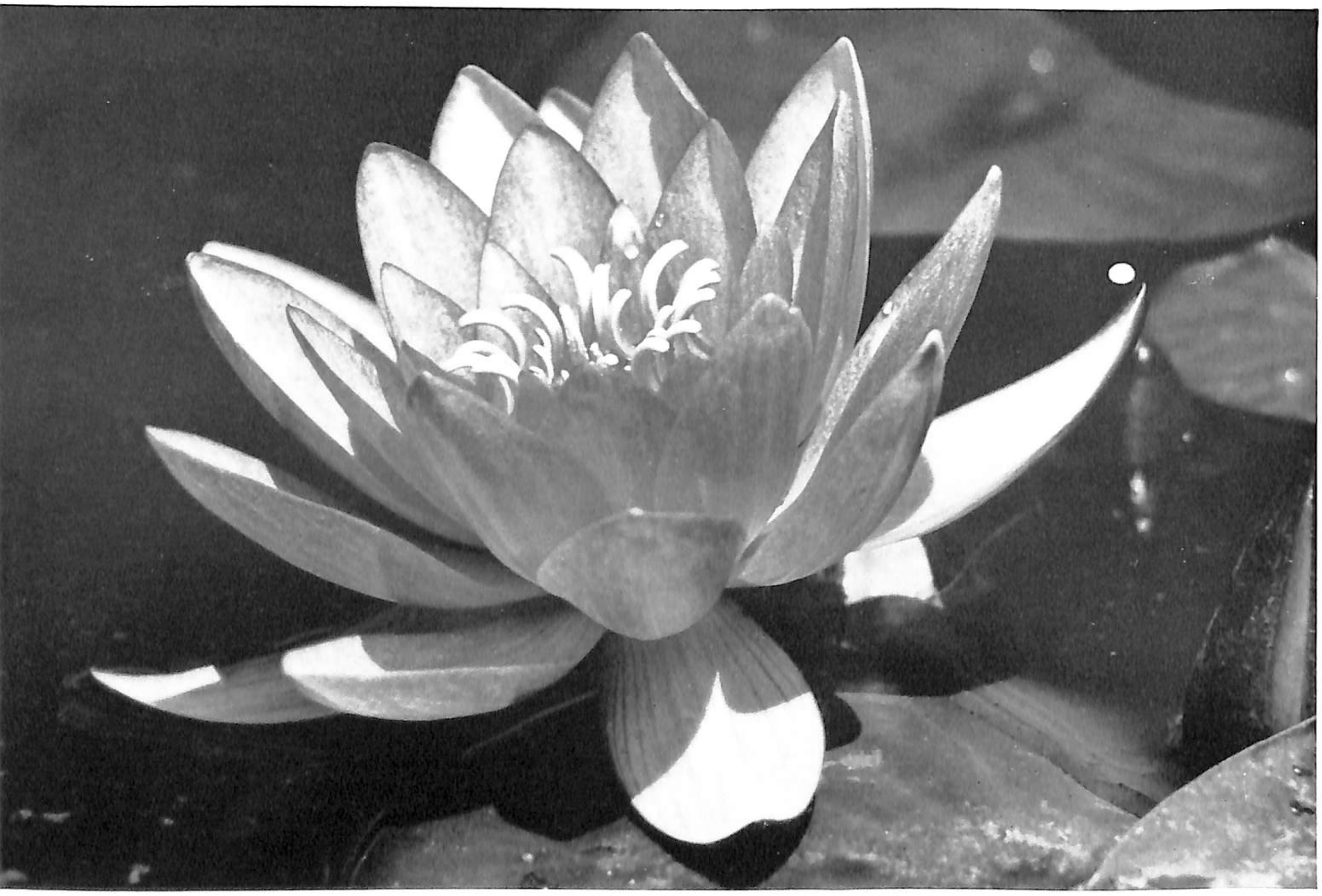


Fig. 3. OUT-OF-REACH water lily was pictured close-up with 400mm lens and one tube. Long-lens close-up technique has many uses.

Let's see how the formula applies. Consider a 200mm Telyt with the special Extension Tube #14,020 which focuses at 10 feet when the lens mount is at infinity. Applying the formula we get:

$$T = \frac{D^2}{F^2} \text{ or } T = \frac{(200\text{mm lens-to-film} + 15\text{mm tube})^2}{200\text{mm}^2}$$

$$\text{so, } T = \frac{46{,}225}{40{,}000} \text{ or } T = 1.15$$

In this case, the 15% additional exposure is negligible and can be ignored. With two 15mm tubes between the lens and the Visoflex, the factor becomes 1.32 – still small enough to be absorbed by the latitude of most films, although with Kodachrome, you might want to make an exposure allowance, since some difference in transparency density and color saturation will be noticeable with this 1/3rd-stop factor.

With 45mm of extension added to the 200mm to bring the minimum focusing distance down to about four feet, the exposure factor reaches 1.5 (a half-stop) and should definitely be used in figuring the exposure.

As you might gather from the formula, with the 400mm Telyt, the effect on exposure of a given increment of extension is less than with the 200mm lens. The 45mm extension which produced a factor of 1.5 with the 200mm lens increases the exposure only 1.23 times on the 400mm lens. And the working distance with the 400mm is greater than with the 200mm.

Remember, when using the formula, to keep all dimensions in the same units – that is, inches or millimeters. Also, whenever possible, take close-up exposure readings of the subject. Using your meter is the subject of another article in this issue.

master your meter / *David B. Eisendrath, Jr.*

are you really using it right?

With the recent change in exposure indexes (ASA ratings), and with new high-speed films and high-speed lenses appearing monthly, it might be wise to re-examine your meter technique.

no meter thinks

To begin with, an exposure meter cannot tell you what an exposure should be unless you give it information, such as film speed and what lens opening or shutter speed seems to be desirable. And even then *you* must exercise judgment to temper the response of your instrument. A photo-electric meter, such as the Leica-Meter, is really only a statistical sampling device. It samples the light falling on the subject and tells you the average amount available within its field of view. One of the most important things to remember in photography is that it *requires a specific film-developer combination to make a satisfactory exposure.* A meter does not let you make pictures under brighter, darker or more contrasty light. It merely tells you how much light there is. Fortunately, under most conditions the needed amount of correction of the meter's judgment is small and you can scarcely go far wrong.

using the meter

As you probably know, there are two major ways of using a Leica-Meter: by taking reflected light readings (without opal adapter) or incident light readings (with opal adapter). The first method measures the amount of light reflected *from* a subject, the second method measures the amount of light falling *on* a subject. Properly used, both are capable of giving the same results. With *inexperienced* people, the direct-reading or reflected-light readings seem to give the most consistent reading of *scenes* (such as outdoor pictures). But incident light readings of *specific objects* are more consistent, *providing the subject is of average color and brightness.* However, with judgment, readings taken each way are identical. Please note the "with judgment." This means that there are certain things you must know and decide. With an incident light reading, for example, let's say we have three large boxes in the sunshine. One is light gray, one is medium gray, one is dark gray. The amount of light falling on each is the same, so the incident light meter will tell us to expose the same for each box. And when we develop the negatives (for a black-and-white picture) we will see that the tone of the surrounding grass and sky are the same on all three negatives. But the lighter box will be darker in the negative than the others, and so on. This makes printing simple, since you merely give the same exposure to each negative and the tones appear automatically. But what if one of the boxes is black and one is white – and what you really want is a picture of the box? The black box may not record on the negative with sufficient detail, the white box may be over-exposed. In this case the incident light reading would not be as satisfactory as a reflected light reading of the subjects themselves. Obviously, the meter can judge neither whether the subject is beyond the normal limit of the film's ability to record accurately what light is available at the scene, nor what great or small range of brilliance exists in the scene itself. So the first thing you must decide in any picture-making is: is this a normal condition? And if it is not, you must then realize that your subject may not be ideally suited for photography. In the case of the black box, for example, in order to get enough exposure of the dark subject, you may have to over-expose the sky or some other bright parts of the picture.

scene vs. subject brightness

The key to proper exposure is to know the difference between *scene brightness* (amount of light falling on the entire scene) and *subject brightness.* Is the range of highlights and shadows so great that it can't be recorded by the film or film developer? When using the sampling device (your meter) be sure that you use it on average samples.

Let's say you have a scene of a meadow and there's a young girl with a bright red sweater and several Palomino horses. No trouble, with a straight meter reading, to record it all. But if the horses are black, and the girl is wearing a dark sweater, you will have to know that if horses and girl are the principal subject, you will have to expose for them and not the brightly lighted sky and grass. Or if it's the sky and grass you want, don't be disappointed that the horses don't show detail.

Technicians say to take an *average* reading of the light reflected from an 18% gray card. But since such a card is rarely handy, you must again decide which important parts of the subject you *must* record, and take your readings from these. Note that an incident light reading of a subject and a reflected reading off a gray card will almost always be the same – but this does not decide whether your subject is the polar bear in a white snowstorm in full sunlight or a black cat in the proverbial coal bin. Common practice for determining exposures of scenes with extreme range of brightness is to measure brightest and darkest areas and then determine an average that is mid-way between. Fine for scenery, but realize that if you are trying, in one shot, to get the black cat in the dark and the polar bear in the sunshine you may miss both. You may have to decide which you will settle for. To sum it up: either reflected or incident light reading can be correct *when properly used.*

There has been a good deal of discussion about the matter of *acceptance angle* of the exposure meter. Some people think that the meter should include only the same angle as the lens being used. But this is not so, for a narrow or wide angle meter doesn't know whether your wide-angle or long lens is interested in an entire scene, or its brightest or darkest part. So again, you must use judgment. As a sampling device your meter is only as accurate as the information you put into it. You must be sure that the light you are reading with your Leica-Meter is typical of what you want to photograph.

ASA speeds

How do the new ASA ratings affect your meter? Actually not at all. Most careful photographers have known for many years that the ASA ratings given to black-and-white films were too conservatively low. The rated speed gave a safety factor which was close to the middle of the range of latitude, and inexperienced people who wanted to be *sure*, gave just a little more exposure, anyway. So the new ASA ratings for black-and-white films do not change film speed; they are merely an official acknowledgement that films should be considered to have speed ratings which experienced photographers have been using all along.

What it means to you is this: if you've been using black-and-white films at the manufacturer's rating in the past, use the *new* ratings (which all manufacturers now use) and you'll have even better negatives. If you have been using ratings higher than the old ASA ratings, you've been aware of what's been going on, so just continue to shoot those good negatives as you have.

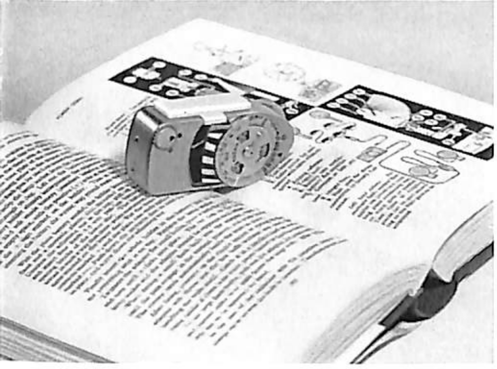
One more item on the new ratings, however. Note that Eastman Kodak no longer gives two exposure indexes for continuous-tone panchromatic black-and-white negative material. They feel that present day exposure meters have nearly the same kind of sensitivity to blue daylight and yellowish incandescent illumination as present day films do, so there is no longer any need to give separate Daylight and Tungsten indexes. (Actually there has never been an ASA tungsten rating – only one for daylight.) Besides, the differences were only ⅓ of a stop, which is well within the long latitude of continuous-tone panchromatic black-and-white emulsions.

One major shortcoming of the present day meters of the photo-cell type is that they have not kept up with modern fast lenses and fast films. Assuming a speed of 1/30th of a second, you'll see, with a little calculating, that with an f 1.5 lens and a film used at a rating of 1000 (and this is not too uncommon these days) pictures can be made under conditions of very little light. Even with a booster cell a meter cannot record at the low light levels which fast lenses and high speed films can be used. To make a meter more sensitive we might have one with a longer scale, but it would no longer be a small, portable device. Or we might have a more sensitive needle, in which case it would not be so rugged and capable of being carried attached to the camera. Or we could have a battery-powered, transistor-amplified system.

some off-beat techniques

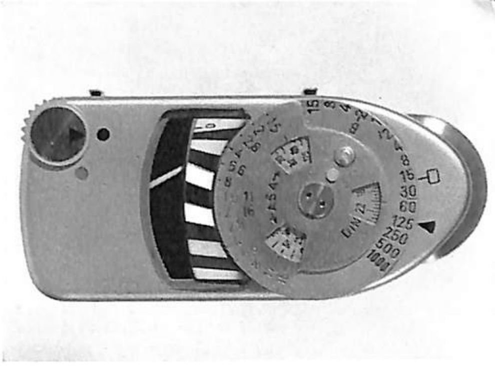
There are, however, a few things that you can do with your standard meter which the pros do to extend its range of usefulness. If for instance, you are working normally in very low light levels, try carrying a bright white card with you and take a reading from it. If your meter will take a reading by reflection from this, just give *five times* the exposure you read from a white card, and it will be pretty close to an average (or gray card) reading. In an emergency, I often take readings off a clean white handkerchief and just open up two stops from what the meter says.

Another emergency measure is to turn the meter toward the light source as you would in making an incident light readings but without the opal diffuser normally used for incident light. If the meter kicks a bit (and with the Leica Booster Cell it probably will) you can take a reading with it. This reading must be adjusted also, and you will have to experiment to see just what the factor is. This is because you must determine just how much of the main light is falling on the meter. Take a reading of a moderately-low light level situation where a reflected light reading with the Booster Cell on gives a good reading, then turn the Booster Cell toward the camera as though you were taking an incident light calculation. You will soon learn that the method of holding it and aim-



INCIDENT-LIGHT reading is used for copy work with normal film speed on meter. Reflected-light method requires white card and speed index 1/5 normal.

SUBSTITUTE READING off the palm by reflected-light method is useful for determining average exposure for distant objects. If principal subject is grass and trees, nearby greenery can be read.



LEICA-METER is set by lining up f-stop on dial with channel area shown by needle. Here meter is set for f/8, 1/125.

ing it is very important. Normally I give eight to fifteen times more exposure than the meter indicates when used in this way, but it's a matter of judgment. And now we're back to that word "judgment."

Lacking the ideal, super-sensitive meter, it is important to learn how to use our present equipment properly. Just remember, *an exposure meter can measure for you but it cannot think for you.*

SUGGESTED EXPOSURE GUIDES:

TYPE OF SUBJECT	REFLECTED LIGHT METHOD	INCIDENT LIGHT METHOD
General Scenes, Average Subjects	Read area of average reflectance. Avoid brightest and darkest areas.	Hold meter in area of medium illumination. Avoid deepest shadows.
Close-Ups	Hold meter close to subject. Avoid shadow of hand or meter falling on area to be read.	Read shadow and highlight areas and average them.
Inaccessible Subjects	Take reading from substitute subject with same kind and amount of light on it. For distant views, decide how important shadow details are and allow for it.	Same as for reflected light.
Contrasty Scenes	Take readings of brightest and darkest areas and average them.	Try for readings of mid-range brilliance, or average high and low readings.
Copies of Documents, Photos, etc.	Read from white paper, dividing film speed by 5. Or use normal film speed and multiply exposure by 5. Compensate for very dark or light subjects.	Make normal reading using normal film speed. Compensate for dark or light subject.
Snow, Sky, Sand	If scenes, stop down 1 stop or double film speed. If foreground subjects important, take close-up reading, give normal exposure.	Same as for reflected light.
Overcast, Haze, Fog Over Water	With color, you may want to overexpose ½ — 1 stop to enhance misty effect. In b/w, underexpose 1 stop with some extended development to increase contrast. In this case, light comes from all directions, not from a single source (sun).	Same as for reflected light.
Back-Lighted Subject	Take close-up reading in shadow area.	Same, shielding meter from direct sunlight.
Sunsets	Point meter at sunset area of sky, as this is the main subject.	Same as for reflected light.
From TV Screen	Use tripod and exposure of 1/15-1/30 sec. Dim room lights, hold meter ½ screen diameter from tube face.	
Aerial Pictures	Treat as a distant scene. At high altitudes and with clouds, meter may read high. Make bracketed exposures.	

AND REMEMBER:

1. That it takes a specific amount of light combined with a specific film-developer combination to make a satisfactory exposure. Meter readings must be tempered with judgment.
2. Not to point the meter at the sky in making a reading of scenes of average contrast and subject brightness. Point it halfway between your feet and the horizon for reflected-light readings, at the camera for incident light readings.
3. That there is a difference between a bright scene (over-all illumination level) and a bright subject (important subject area is lighter than the rest of picture).
4. That you should know whether the subject is suitable for best results with the kind of film you are using.
5. Not to expect more than measurement from your meter. Your judgment is extremely important.

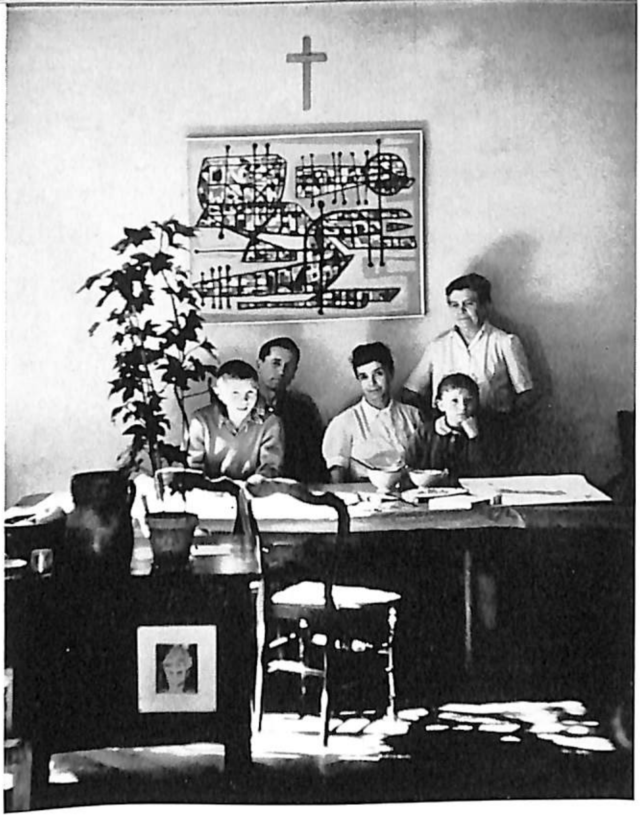
"the artist in his studio"

a review, with photographs from the book

"THE ARTIST IN HIS STUDIO" Text and photographs by Alexander Liberman, with a foreword by James Thrall Soby. A Studio Book, The Viking Press, New York, printed by Conzett & Huber in Zurich, Switzerland under the supervision of Chanticleer Press, Inc., New York, 9⅝ x 12¾ inches, $17.50.

Alexander Liberman had for many years harbored the desire to convey in words and pictures something of the essence of the artist, the atmosphere of his surroundings, the creative process at work. "The Artist In His Studio" is the culmination of this dream, the result of many years of dedicated work and patient observation. In two hundred and forty photographs (many in color) and thirty-nine essays, he intimately reveals to us many of the outstanding painters and sculptors of what Liberman refers to as "the modern renaissance." They are those artists who have lived in France during the past hundred years, or who have been closely associated with the School of

Marc Chagall



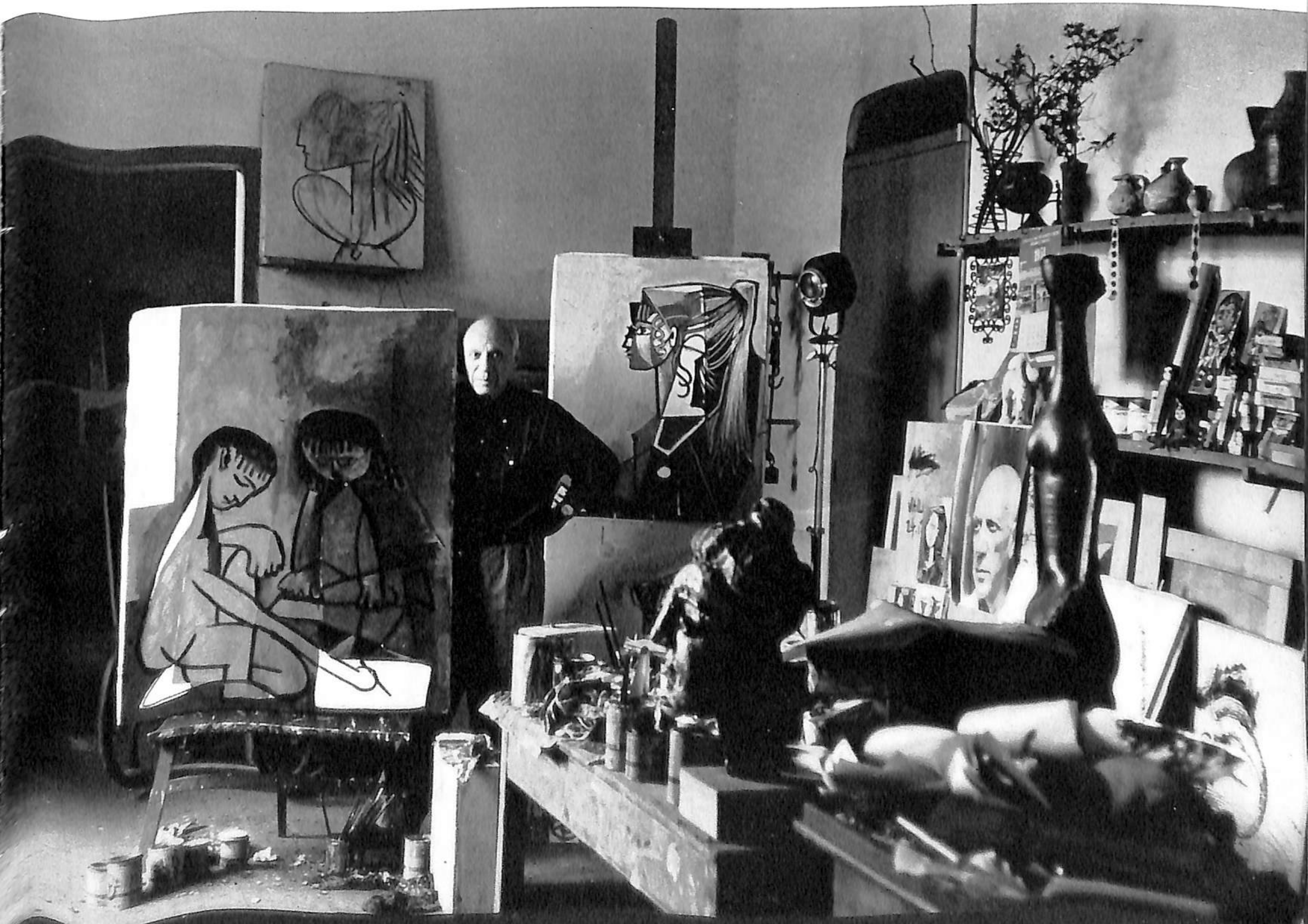
Alfred Manessier

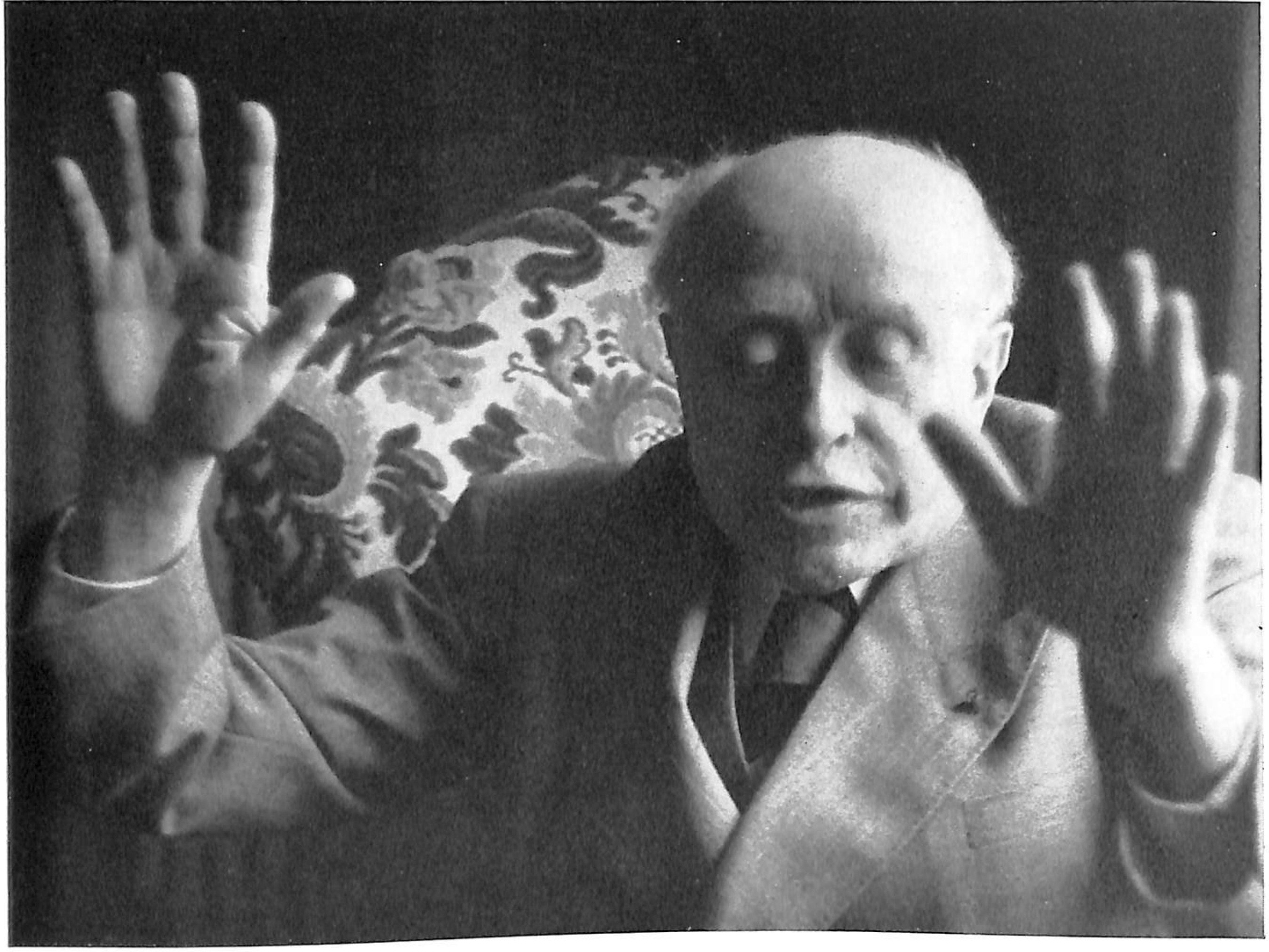
Paris and have contributed to that flourishing of painting and sculpture that has taken place in France.

Liberman began his yearly pilgrimages to France shortly after World War II. Bent on discovering the "mystery of environment," the balance between the life and the work, he would return time and time again when necessary to gain a confidence, retrace footsteps, absorb the air. Thus, observing the detail, he discovered the whole.

Liberman has been a lifelong *aficionado* of the Leica and most of the photographs in his book were taken with his Leica equipment. He is a painter in his own right, and has for many years been Art Director of Vogue Magazine and other Condé Nast publications. Many of the photographs in "The Artist In His Studio" were shown at the Museum of Modern Art in a special exhibition earlier this year.

Pablo Picasso

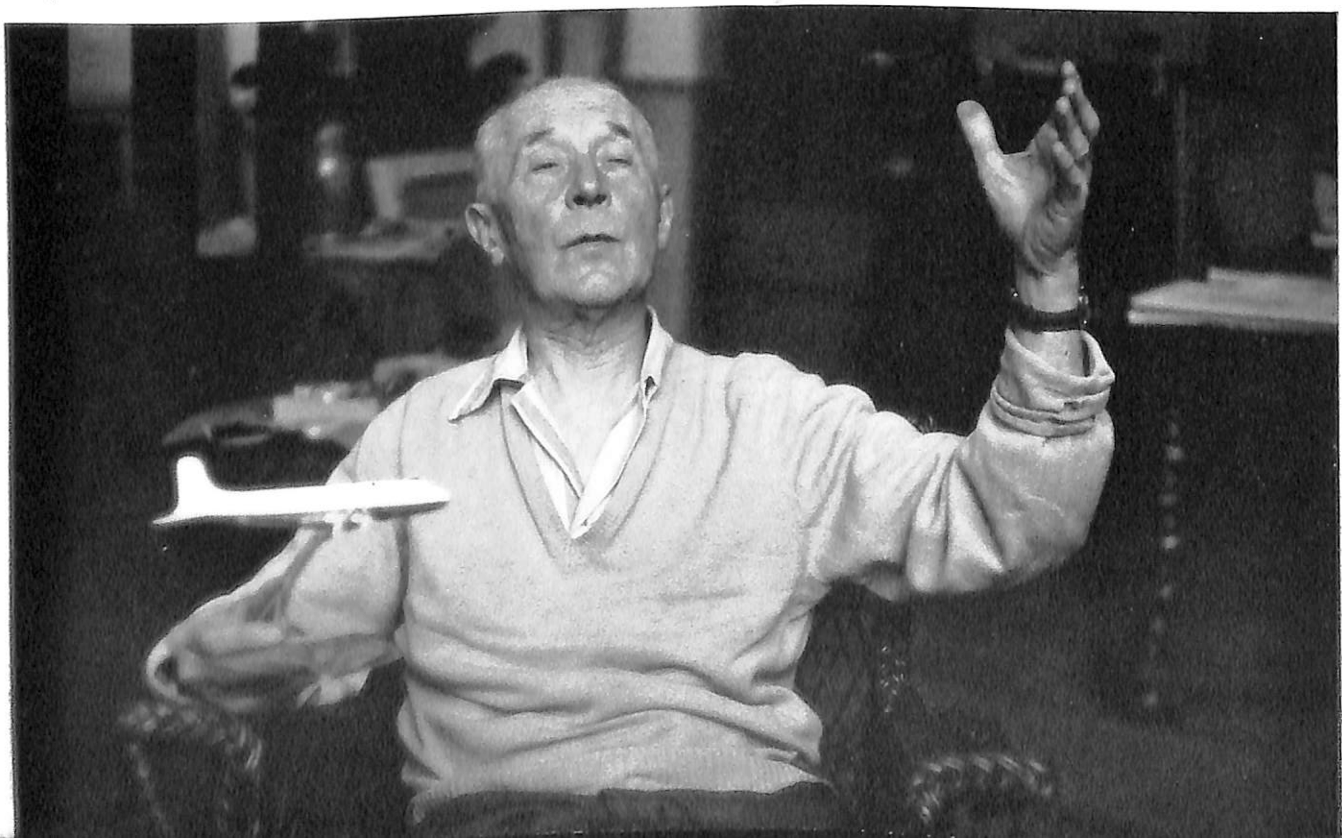


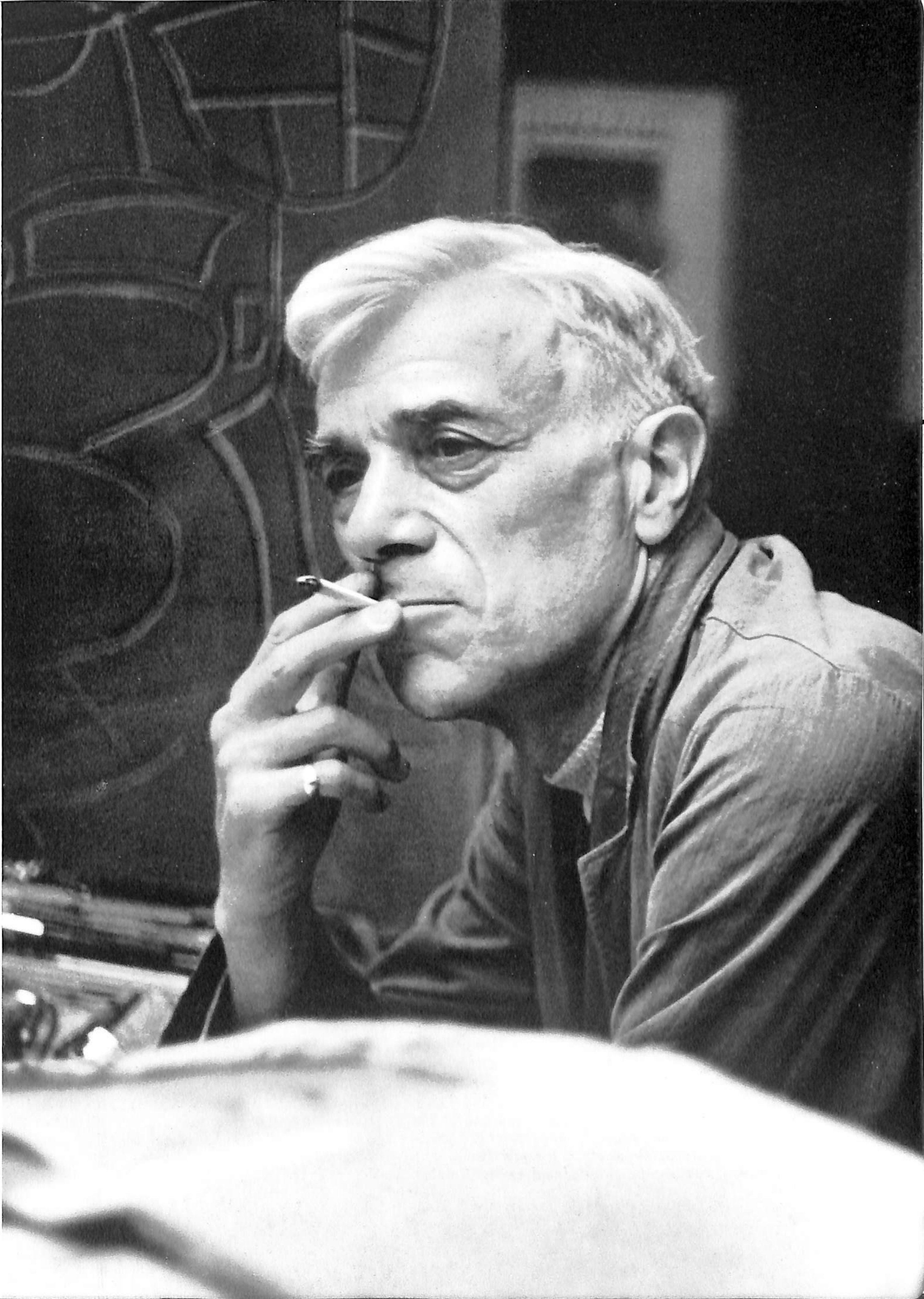


Georges Rouault

"the artist in his studio" *(continued)*

Jaques Villon





Georges Braque

something old, something new...

the Ernst Leitz, Canada story

CANADIAN PLANT is up-to-the minute in design and equipment. But a brick (shown below) from the oldest Leitz Wetzlar building, fitted into wall of the new factory, symbolizes the Old World heritage of skill which has been bequeathed to the products of the New.

This stone is from the oldest building
of the Leitz Works in Wetzlar, Germany
1849
1952
Fern der Heimat dies Werk entstand
schirm es Gott mit seiner Hand

One day in 1952, in the quiet village of Midland, Ontario, the group of German technicians began to uncrate optical machinery in a curling rink rented as temporary quarters. A short time later, a new Leitz factory branch – Ernst Leitz Canada, Ltd. – began operations in its own 7500-square-foot plant with between 12 and 15 employees.

So precise had the planning been, that glass lens elements were coming off the polishing machines within six days after the staff arrived in Midland.

Initially, the plant ground and polished lenses, assembling them in mounts brought from Germany. Camera bodies were also assembled from imported parts. And within a year electroplating, enameling and spray-painting departments were added and the factory began to manufacture complete instruments from raw materials through finished product.

Growth continued through the years, and today the plant boasts 40,000 square feet of space and a staff of 150 – some 10 times the number of the original group. Of these, about one-third are Canadians; half of the remainder are former Leitz Wetzlar employees; the rest are European optical and machining specialists.

new world, new ideas

From modest beginnings, Leitz Canada soon became not only a producer of designed-in-Wetzlar equipment, but also a fertile source of startlingly new lens designs. Leitz Canada's President, Guenther Leitz, and Management board members Walter Kluck (Sales & Finance), Walter Mandler (Development & Design) and Walter Bauer (Plant Production) were not content merely to do a superb auxiliary job. Instead, Mandler came up with a number of brilliantly-conceived lens designs which got a green light from Wetzlar, and Leitz Canada began to produce them. The new 35mm Summilux f/1.4, world's fastest wide-angle and a Photokina sensation, is Leitz Canada-designed and made, for example (See New Products Section). To Canada's Mandler we owe thanks for the famous 35mm Summicron f/2 and its companion 90mm Summicron f/2 and the new 200mm Telyt f/4, although the latter two were computed while he was still stationed in Germany, before relocating at the Midland plant. The 200mm lens is so remarkably original in design that it is one of only a handful of lenses to be granted a patent in the last few decades.

CURLING RINK was brief and temporary home of Leitz Canada's modern optical equipment in '52 when staff first arrived.

FOCUSING MOUNTS for the 90mm Summicron are skillfully assembled. Fine lens could perform poorly if badly mounted.

LIKE JEWELS, lens elements of the 35mm Summicron f/2 lens are inspected for flawlessness. Lens is Canadian-designed.

Background material taken from an article by John Barras Walker in "Canadian Photographer" magazine.

AUTOMATIC MACHINES pre-grind lens elements before precision finishing. Modern equipment helps increase production.

Also Canadian in conception and production is the remarkable 65mm Elmar f/3.5 for use on the Visoflex II, on which it focuses from 13 inches to infinity.

On the other hand, two Midland-designed lenses (90mm Colorplan f/2.5 projection lens and the new 135mm Elmar f/4) are manufactured in Wetzlar.

At various times in its relatively brief history, Ernst Leitz Canada has also produced the Stemar stereo lenses as well as special optical equipment for the Canadian government.

lenses

At the Leitz Canada factory perhaps nothing exemplifies the blending of old skills with new techniques better than lens design and manufacture. Skills cannot be compromised, but design and production time are greatly shortened by research, electronic computers and new production techniques.

In creating a new lens, the designer first chooses the basic lens type (Gauss, Symmetrical, etc.) which seems best for the particular job the lens will have to do. This in turn tells him the number of lens elements involved. For each element, he must determine two radii, one thickness, the refractive index and dispersion and spacing between elements. Choosing from among more than 100 types of optical

LENS MOUNTS and other metal parts are designed in a special drafting room. Designers examine large-scale drawing.

MILLING of lens mounts takes place in the metal-working shop.

glass, the designer must then by instinct and experience, pick the proper one or ones. Some simple math will tell him if he is headed in the right direction.

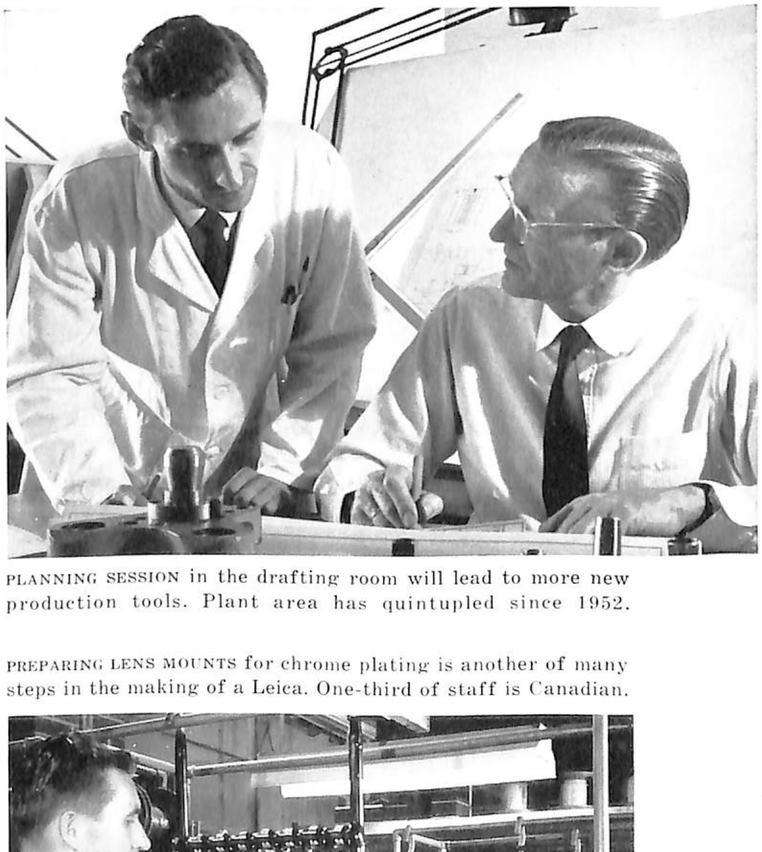
And then the lengthy work begins. For he must trace a large number of rays through the desired optical system, working with seven-digit accuracy, to determine whether or not they pass through the desired points or, if they miss, by how much they miss. This, of course, shows the amount of aberration in the proposed system.

It requires no less than eight minutes of a skilled man's time to calculate the path of one ray through one surface of one lens element. And to even approximate the state of correction in an optical system, tracing 100 rays in three different colors through perhaps 10 surfaces can amount to 24,000 minutes — more than two months work for one man. Nor does this finish the job. Errors discovered must be corrected and rechecked until, after more hundreds of calculations, the goal is finally reached.

But at Midland (and Wetzlar, too, of course), these calculations are now handled by an electronic "brain" which speeds design work immensely. It does not, however, relieve the designer of the responsibility for analyzing needs, "guessing" solutions, or selecting the right direction for improved results. Where to start and how to proceed are still his problems.

The combining of imagination with traditional skills with tradition-breaking technology is producing such previously unattainable lenses as the new 35mm Summilux f/1.4. The designer's dream is translated into reality with startling speed.

The 60's look exciting for the Leica!



PLANNING SESSION in the drafting room will lead to more new production tools. Plant area has quintupled since 1952.

PREPARING LENS MOUNTS for chrome plating is another of many steps in the making of a Leica. One-third of staff is Canadian.

connoisseur's corner...

the 105mm Elmar f/4.5

This collector's item is a Leitz lens, but not for the Leica. Some 30-odd years ago, a number of manufacturers of larger-format bellows cameras turned to Leitz for top-quality optics to put on their camera bodies. Among them was this version of the 105mm Elmar, complete in Compur-Rapid shutter. This lens was famous for its crisp, brilliant imaging even in those pre-lens-coating days.

The rim-set, Compur-Rapid shutter offered speeds from 1 second to 1/400 second, plus T and B. It also included a self-timer. Pre-cocking the shutter was necessary, and apertures ran from f/4.5 to f/32.

The particular lens pictured here was found, camera-less, in a curio shop in the Midwest by a sharp-eyed collector.

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focusing on...

Benser calendar. Stymied for a Christmas present for the photographer who has everything? Well, here's something he *doesn't* have (it's brand new!) and will bless you for giving him. It's the Benser calendar – a record of the coming year graced with gorgeous seasonal color shots by lecturer-photographer-author Walter Benser, and beautifully printed by European craftsmen. But what makes this calendar a smash hit with every photographer are the extensive notes and "how-to" tips which accompany the illustrations. Benser, whose prose is very nearly as colorful as his photographs, calls on his wealth of photo knowledge to pass along professional tricks that spell success in color photography, even for tyros.

The big Benser calendar amounts to a notebook of practical photography whose usefulness will continue long after its quota of 1961 dates run out. Calendar portions can be easily removed, leaving a beautiful color-photo notebook. The price is so low – $2.50 – that you will want to buy one for yourself along with your gift copies. See your Leica dealer.

r. f. d. (Red Face Department) in issue No. 2, 1960 a transcribing error (not the author's) slipped into print. On pages 11 and 12, and formula for "r" (ratio of reproduction) should incorporate "lens-to-film distance" rather than "lens-to-subject distance."

In issue No. 3, our printer mistakenly released a number of copies with bound-in renewal notices to innocent readers whose subscriptions are still in force. If you were a victim of this error and wrote to us, you already know what happened. To you who suffered this annoyance in silence, we would like to explain this situation. And to all of you, we would like to apologize for the inconvenience. Sorry!

Leicawocky. According to Noel Fehm, of the Harvey & Lewis Co. of New Haven, Conn., Leica owner and customer Dan Lindley recently yielded to a temptation that besets all of us at one time or another. Mr. Lindley composed a poem built around the jabberwocky-type code words which have for many years identified Leica equipment in our catalogs. Cognoscenti will be able to sight-read such exotic terms as ROXUM, NAJOB, etc.; to others, we recommend the Product Directory as a pony. The poem appears below. Have fun!

LEICA POEM *by Dan Lindley*

There's IMOLO, ISOUN, and ISAIO
  And IGEMO and GMOOA to boot;
Oh, hey diddle-diddle and heigh-ho –
  The language of Leica is moot.

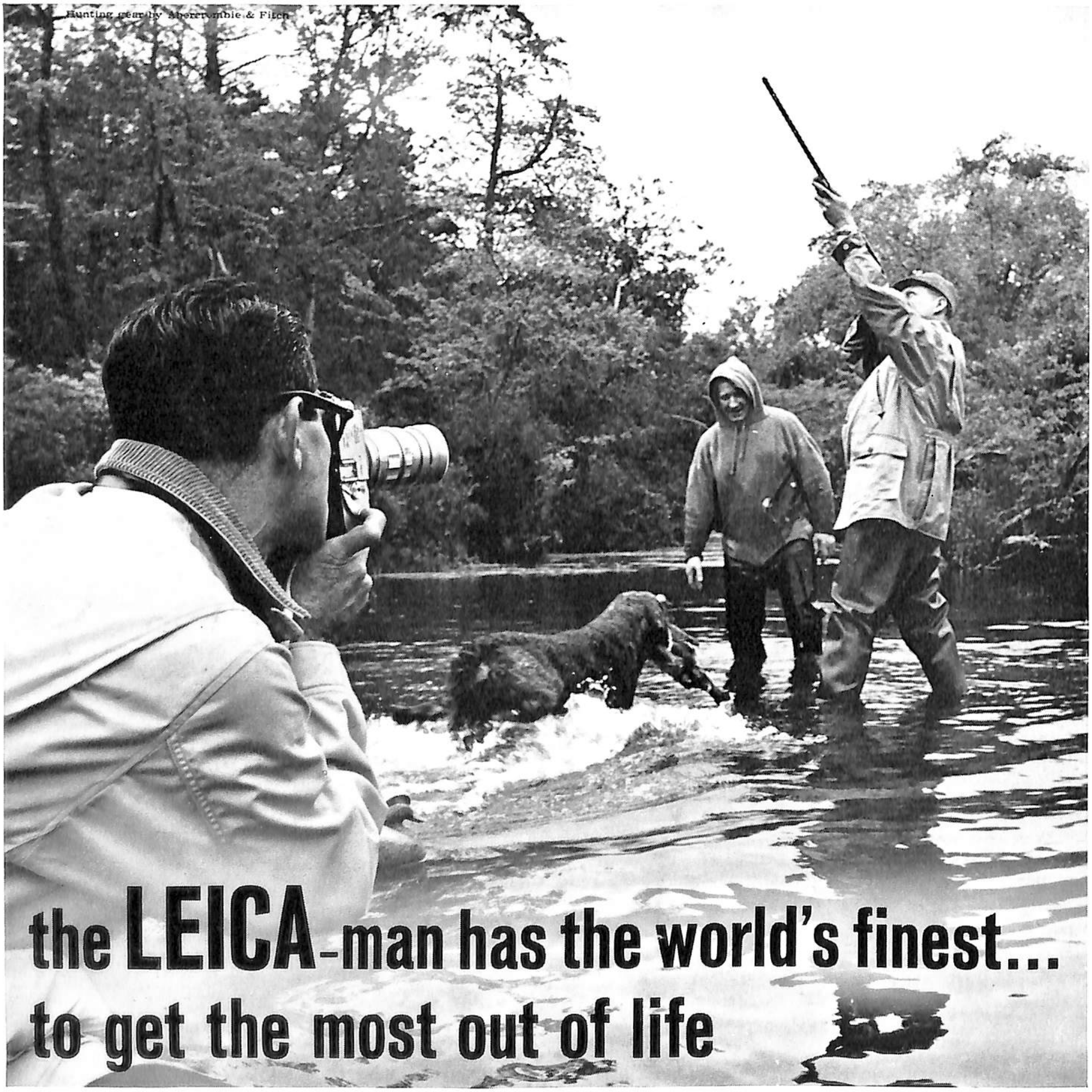
You may SYOOM to the land of the YDIUU
  And there meet the NAJOB of ELKIN:
Returning, friends will say, What did you do;
  The answer: for the SUMOM, a welkin!

In the blackness there's ICWOO and ICOOP;
  There's a ZESOO and VASOX as well;
Darkroom spirits with no time to recoup
  From the ZOOXY, the ZISUM, and ZOOWL.

OOMAP and OOMYL and OOGIT
  And a LVFOO, a PEGOO or ROXUM
Are a few of the items that you git
  If your dealer is thorough and stocks 'em.

There's GOOMI and GOOEL to play with,
  And SAWOM and ILNOO besides;
But the alphabet soup that I stay with
  Is ISMON, some Plus-X and slides!

gadget-bag tip. Here's a handy twist for owners of the bayonet-mounting 21mm Super Angulon lens: If you own a Leitz Universal carrying case with insert #1, and want to carry your Super-Angulon in it, first attach the lens to OUFRO Extension Tube #16,469. OUFRO will protect the protruding rear of the lens mount and permit it to be bayoneted into the lens socket in the case. Without OUFRO, this lens cannot be mounted in the socket.


Hunting gear by Abercrombie & Fitch
the LEICA-man has the world's finest...
to get the most out of life

When you use the world's finest camera—there's never any doubt about getting the best pictures. If you're a top-notch sportsman, you never like to miss a shot. And if you're a Leica-man taking pictures, you have all that it takes *to make* every shot perfect!

No picture is impossible with a Leica! You record every memorable, exciting event—just as you saw it—sharp, clear and beautiful! With a Leica in your hands, you're a pro!

You're sure of starting with the very best when you choose a Leica. No more going from one unsatisfactory camera to another... no more losing a good part of your original purchase price every time you trade.

Even if you don't own a Leica at present—your local Leica dealer is the best photographic friend you can have. He'll give you professional advice on any of your photographic problems. He'll be glad to tell you the most economical way to get the most enjoyment out of your hobby.

Why not become a Leica-man now? Remember—Leica M-2 cameras with high-speed lenses start as low as $297.00! Your local Leica-franchised dealer will be glad to tell you how easy payments can be arranged.

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